

DOWN BEAT

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VOL. 18—No. 21

CHICAGO, OCTOBER 19, 1951

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Ella, Oscar Peterson Star As 'JATP' Tour Begins

New York—Facts: The Norman Granz unit played to packed houses, earlier in the evening at Newark and at midnight in Carnegie. Roy, Bill Harris, Jacquet, Flip, Hank Jones, Krupa, and Ray Brown played one set; then Ella sang. Later Pres did a set; for the finale Ella and the band teamed for *Perdido*. The audience was tremendously happy with everything; part of it was so noisy that Norman Granz started the second half with a rebuke to the unruly.

Opinions: Let's face it, *JATP* was not designed to please critics. The mere fact of our understanding music, and writing about it for a living, disqualified us from judging it from the viewpoint of the people for whom it was presented.

Quality Unasked

The fact is, too, that the worse the guys blow the better the audience will like it, and the musicians themselves are cynically aware of this; as a result, to quote Bill Harris (*Down Beat*, Oct. 5) "You can't tell what a guy can blow from concerts."

To Norman's credit, though, something should be pointed out that his detractors overlook. He is bringing to crowds all over the country several great talents that no audience can spoil. One is Ella Fitzgerald, who could sing *Beer Barrel Polka* for a WCTU meeting and come out ahead. Another is Oscar Peterson, who is lucky that it is impossible to honk on a piano.

Peterson's artistry is so great that he managed to keep 2,800 fans quiet even during a slow, pretty tune. With Ray Brown's splendid support he provided the best instrumental set of the evening.

Pres Better

Lester, surprisingly, made few concessions to the mean IQ level confronting him. Though his sound was inconsistent, he blew more cohesively than at his previous Carnegie appearance.

As for Jacquet, musical standards don't apply here. When he aims his horn and shoots forth those showers of repeated notes, it is no longer a saxophone; it is an erotic symbol, criticism of which belongs in a psychiatric textbook rather than a music magazine. Whether or not he is aware of the symbolism involved, Illinois has a hypnotic effect. The same is true to a lesser degree of Flip.

Gene Acclaimed

Gene Krupa, just over a serious illness, got a huge hand but didn't play his best. Hank Jones, as usual, was often buried by the applause for the previous soloist and should have been heard more.

Prediction: This year's *JATP* tour will be a great commercial success, and nothing the critics say or write will make the slightest difference.

—len

Concert Tour Set For Flanagan, Mills Bros.

New York—Ralph Flanagan, who opens Oct. 1 at the Statler hotel here for a five-week run, will follow the location with a series of concert dates through the middle west with the Mills Brothers.

The tour, which begins Nov. 14, will play 14 concerts in Michigan, Indiana, Ohio, and Illinois.

Main Worry

New York—Joyce Bryant, up-and-coming colored singer, asked whether race prejudice was the biggest headache a Negro singer had to face, replied, "That's a small problem. The big one is trying to compete with Lena Horne."

NYC Gets Two More Jazz Clubs

New York—Two more Manhattan spots opened up their doors to jazz last month.

The Apollo bar on 125th street, after a hiatus of almost three years, resumed its name talent policy and played Charlie Parker's quintet for two successful weeks. Bird was followed by Red Allen and a combo led by Max Roach.

The Chantilly on Fourth street in Greenwich Village started a so-called "Levee Room," with publicity announcing "the rebirth of an era and the reincarnation of original New Orleans Dixieland music."

The reincarnators were Bill Stafford and His Paddlewheelers, a quintet led by 21-year-old drummer Stafford with Bob LaGuardia, clarinet; Mickey Gravine, trombone; Dick Schwartz, trumpet, and Frank Thompson, piano.

Embers Expands Its Music Policy

New York—The Embers, which after only six months has established itself as Manhattan's first successful east side jazz spot, has extended its music policy. There are now three groups instead of two, and the music starts at 7 p.m.

Ralph Watkins has been trying to work out a deal for Erroll Garner, Joe Bushkin, and Red Norvo to be the attractions throughout October. Bushkin's desire to sing, and Watkins' desire to avoid the 20 percent entertainment tax this would entail, have held up completion of the deal.

It's All Sherry



(Photo by Aame)

New York—Seems to be some controversy on the sweater girl scene. Sherry Stevens, 21 and a singer, read somewhere that Kathryn Grayson, also a singer, could top them all by taking a deep breath. Sherry, who's from Harvey, Ill., says: "I'm a 41, deflated, and people are still interested in my voice." So there!

Lou Levy Grooms His Bride-To-Be



(Photo by Aame)

Southampton, England—Clare Lee Sukin was met after her arrival here on the Queen Mary by her fiance, Lou Levy, who manages the Andrews Sisters. Clare and Lou planned to be married in London a few days later. Levy was formerly married to Maxene Andrews, member of the singing trio.

'Beat's' Eckstine Story Unfair, Says Apollo Op

New York—"Your article is unfair from every conceivable point of view. It's a terrible injustice to Billy Eckstine, and to the Apollo audiences!"

So spoke the Apollo's Frank Schiffman, confronted with our review of B's Labor Day week there (*Down Beat*, Oct. 5).

"Billy will never lose touch with the Apollo audiences. I have never seen him or the audience happier with each other than they were during that week. He's still the same friendly person, he's never let success turn his head, and he really does look forward to playing the Apollo," Schiffman continued.

"On his previous appearance here he might have seemed a little standoffish, but definitely not on this one. I caught him at probably 15 shows throughout the week, and he never failed to get a big hand; moreover, he did a wonderful week's business. Which show did you catch? The last one on Friday? Oh, I'm sorry you saw that one—the end of the opening day there's always a letdown from the tension of the first few shows."

As for Billy's use of strings, Schiffman pointed out, strings have been used many times at the Apollo before and he read into our review an implication (not intended) that strings were too good for the Apollo.

Schiffman is certainly right about Billy as a person. One of the tolls you pay for being a critic is that you sometimes have to criticize professionally people you know and like personally. The objections to Billy's choice of material were certainly not meant to show that he had personally gone high-hat.

After the review had gone to press, B told us that he never got offstage after five numbers as we stated; six was the least he did at any show. To which all we can add, B, is that we a-pole-ogize.

But we still stand by one vital point: granted that you keep the strings and do the usual great job on the *I Apologizes* and the *Cavavans*, we'd still like you, if only for our personal kicks, to throw in some blues as a reminder that you still dig that groove, too. Rejection of the blues doesn't indicate progress.

Nor did our advocating the blues indicate that this is all the Apollo audience goes for. On the contrary, this is one place where a truly versatile singer is able to offer a well-rounded show—all the way from *Jealousy* to *Jelly Jelly*. And Billy is just the guy who can do it.

—len

Down Beat's 15th annual band poll opens this month! See the editorial on page 10 for details.

Louis Finds Teagarden Replacement

New York—After several weeks of searching a replacement has been found for Jack Teagarden in the Louis Armstrong combo.

He is Russ Phillips, a white musician from Denver, who joined the group Sept. 27 in New York.

Although there is a possibility that Earl Hines will also cut out to form his own band in the near future, nothing has been done about this yet.

Louis and the group are now on a tour that will take them to Quebec, Newfoundland, and Nova Scotia.

Ellis Larkins Trio Back To Blue Angel

New York—The Ellis Larkins trio has returned to the Blue Angel here for an indefinite stay. Pianist Larkins has Perry Lopez, guitar, and Al Hall, bass.

Tony Tours



London—Singer Tony Martin and wife Cyd Charisse roamed London together during Martin's recent appearance at the Palladium. This photo was snapped just outside Val Parnell's office in Leicester Square. Tony is a great favorite in London, and his date at the Palladium was his first here in over a year.

Jimmy Yancey Dies In Chicago

Chicago—Pianist Jimmy Yancey, who at one time appeared before the late King George V and the present Dowager Queen Mary of England, and who worked as groundskeeper for the White Sox at Comiskey park for more than 30 years, died Sept. 17 at his home in Chicago. Yancey, who was (by his count) 57, had been ill for some time with diabetes.

The cheerful, self-effacing little boogie stylist was well known in Chicago for the open house he and his wife Estella (Mama) kept for young jazz fans and musicians. Years ago, those young followers included such men as Meade Lux Lewis and the late Albert Ammons, who were the first to take his piano inventions into public acclaim. Lewis' *Yancey Special* became a favorite among boogie enthusiasts.

Before taking up with the White Sox, Jimmy toured this country and Europe as a singer and tap dancer. He was a native Chicagoan; his father had played guitar in the pit orchestra of the old Pekin theater on S. State street. Jimmy never had any lessons on the piano. "Just picked it up by myself," he used to say. During recent years his local appearances were supplemented by Mama's vocals, to which he played accompaniment.

Big Concert Fight Is On

New York—"Somebody's going to get bruised!"

That is the general tenor of talk around the music business as the moment draws nearer when four rival concert attractions will be on the road in a precedent-setting fight for boxoffice receipts.

Two of the tours, Norman Granz' *Jazz at the Philharmonic* and the Gale office's Ellington-Vaughan-Cole package, have already been out several weeks. The other two, Stan Kenton's and the Eckstine-Shearing unit, play their first dates shortly.

In some instances all four attractions will play the same areas a few weeks apart; in a few instances the clashes will be even closer.

General feeling in the trade is that the pocketbook of the average jazz fan, and of the Negro concert-going audience to which all four units appeal, will not prove expansive enough to sustain all four shows successfully throughout the same season.

A report on the Carnegie hall performance of *JATP* appears elsewhere on this page.

Bob Thiele Starts New Record Label

New York—Bob Thiele, whose Signature records folded recently, has started a new label, Mello-Roll, which will concentrate on rhythm-and-blues cuttings.

One of Thiele's first dates under the new setup featured a group directed by pianist Bernie Leighton, with a unique front line combining Dixieland (Peanuts Hucko), swing (Buck Clayton), and bop (Kai Winding).

Vocals were supplied by Johnnie Davis, borrowed from the Loumell Morgan quintet.

Jeri Southern On The Cover

One of *Down Beat's* singing proteges, comely Jeri Southern, adorns the cover of this issue. First discovered by the *Beat* at the Hi-Note in Chicago in January of 1950, Jeri has made rapid progress in the last year with steady club work and many radio and television appearances. Signed recently by General Artists, the singer-pianist now has a Decca recording contract and went to New York early in October to cut her first wax for the label. (Photo by Mike Shea.)

GIRLS IN JAZZ

Barbara Carroll Bopped Early

By Leonard Feather

New York—As far as anyone knows around these parts, the first girl ever to play bop piano was a young brunette from Worcester, Mass., by the name of Barbara Carole Coppersmith, professionally known as Barbara Carroll.

Musicians nowadays fight shy of the bop tag, but in Barbara's case it is the perfect description. Like the other leading bop pianists, she displays the new sounds rhythmically and melodically in her jump stuff, but also makes intelligent use of them harmonically in her relaxed, pretty ballads.

At Down Beat

New Yorkers first started talking about Barbara when she breezed into town and landed a job opposite Dizzy at the Down Beat on 52nd St., leading a trio with Chuck Wayne and Clyde Lombardi. By then, however, she'd built up quite a background, starting in Worcester, where the Coppersmiths forged her in 1925.

After a year at New England Conservatory, during which she played with combos on the side, came a hitch for USO Camp Shows with a girl trio. There were three complete tours of the U.S., then some time as a single in Philadelphia, followed by the partnership with Chuck and Clyde at the Down Beat and the Deuces.

Barbara has been around most of the time since then; once in a while you wonder what became of her and you find she went back to Worcester to see her mother, or she's playing cocktail piano at a restaurant, or she just reorganized the trio. Her career has been one of mild ups and downs, the only notable ups being her sojourn at Georgie Auld's all-too-short-lived Tin Pan Alley club, and her current siege at a spot called Teddy's at 54th and Eighth, where the juke-box is the hippest in town.

Alternating with the nickel-nabber are Barbara, drummer Herb Wasserman, and bassist Joe Shulman.

Why So Early?

How did Barbara get on the bop wagon so early? She doesn't know. "I went through a Nat Cole stage when I was around 16. Then I heard Dizzy's early records. Chuck was a great influence, too."

Today she digs Bud Powell, Tristano, and the other great moderns, but reminds herself that Tatum is still the king ("All the others are children after him") and got her biggest thrill working opposite him one night at the Embers.

Her recording career has been limited to three sessions—one with Serge Chaloff and one with Eddie Shu, both of which came out on LP in Mercer's "New Stars, New Sounds" series; and a third for Discovery, with her own trio. But she wants to record now; says this



New York—Barbara Carroll's trio found itself in surroundings conducive to the intimate enjoyment of music when it opened recently at Teddy's Chateau on West 54th street. Herb Wasserman's drums and bongos and Joe Shulman's bass complement Barbara's modern piano stylings. Teddy's, in the short time it has been open, has become a mecca for musicians who want to spend a few hours relaxing after work.

is the best trio she's ever had, and hopes to tie up with someone who'll do for her what MGM did for Shearing.

Freedom

Like many modern pianists, Barbara feels freer working with a trio because it doesn't tie her left hand down, but she admits that it's better practice working alone. She has perfect time and an agile, imaginative right hand, occasionally does an expert job on octave-unison passages.

Right now she has east side eyes. She worked the Show Spot, and even now sings a few sophisticated songs, mostly unpublished and picked up from friends, that are aimed at the Ruben-Blue-Angel audience. Her singing is just about what you'd expect from a girl pianist: more phrasing than voice, but enough awareness of her limitations never to get hung up with a ballad.

Aim?

What's her ambition? Her own band? A radio show? Television, maybe?

"I want to get married," she says.

You see? It's a waste of time bothering with girl musicians—they're undependable.

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

Shard Doubles As Interviewer, Too



New York—Jerry Shard, leader of the trio at the Piccadilly Circus bar, is here shown interviewing singer-comedienne Kate Murtah, left, and singer Dottie Reid, right, on his *Treasury Bandstand* stint. Members of Shard's trio are guitarist Allen Hanlon and bassist Dick Romoff, while Jerry plays vibes, piano, trombone, bells, and hot toy piccolo. Shard has recorded for Capitol with a band, and is set to record the trio soon.

Nat Pierce, Boston 88er, Joins Woody

By Nat Hentoff

Boston—Nat Pierce, leader of the city's most musically advanced and most thoroughly unemployed band, has left town to take over the piano chair with Woody Herman. Nat still hopes to keep the band going by remote control, and further Motif record dates for it are planned.

Meanwhile, the two leading instrumentalists in the band, trombonist-arranger Sonny Truitt and Charlie Mariano, regarded by Birdlanders who have heard him as one of the top modern altoists, are scuffling on gig work.

Unless you have a boom-chick beat and a 1924 mind, this is no town for a progressive local jazzman.

Top Business

Five visitors, however, began the season with spectacularly unprecedented business at Storyville.

The George Shearing quintet, with Denzil Best, Don Elliott, Chuck Wayne, and Al McKibbin, broke every attendance record in Boston jazz history during its two week stay. The Boston gig was Don Elliott's last with Shearing.

Johnny Windhurst's Dixieland band, which shared the stand with Shearing, went over so well that present plans call for it to remain together. Three changes will be necessary because of other commitments for clarinetist Red Dorris, drummer Bob Saltmarsh, and pianist George Wein, who happens to own Storyville. With Johnny, Ed Hubble, and bassist John Field as a nucleus, the combo will probably go on the road and return periodically to Storyville as an itinerant house band.

Hodges Now

Johnny Hodges' all-star rabbit hutch is at Storyville now until the 15th, when Sidney Bechet takes over. After the Riviera groom, Billie Holiday is set for a week.

Erroll Garner is sure to fill the hall during the Thanksgiving season, and sometime thereafter, Ella Fitzgerald and Sarah Vaughan, among others, will mesmerize the local inhabitants at the same stand.

New York—The Dudley Watson quartet followed Phil Urso into the 43 club, Sunnyside, L. I. In the group are Dave Figg, tenor; George Wallington, piano; Watson, bass, and Frank Isola, drums. Natalie Riemer is the vocalist.

BAND REVIEW

New Buddy Morrow Ork Just Fair, But Should Sell

Reviewed at the Meadowbrook, Cedar Grove, N. J.

Trumpets: Sam Scavone, Rudy Scaffidi, and Jack Mootz.
Trombones: Herb Ransel, Alexander Berk, and Leon Cox.
Reeds: Moe Koffman and Harvey Estrin, altos; Buzzy Brauner, tenor; Harry Miles, baritone.
Rhythm: Bill Jacob, piano; Bob Carter, bass, and Larry Callanahn, drums.
Vocals: Jeanne McManus and Frankie Lester.
Buddy Morrow—leader and trombone.

By LEONARD FEATHER

New York—"We won't play anything that'll make you want to vomit," Buddy Morrow assured me on his opening night at Meadowbrook. "We'll try to keep our self-respect and combine our musical convictions with our commercial convictions as much as possible." It is certainly not Buddy's fault that you have to go into the band business with this negative approach in order to make a buck. Fortunately Morrow is succeeding in his limited objective.

He had a band once before, when he was Muni Morrow, which flopped, he says, because he wasn't trying to be a businessman. This time he has the Ralph Flanagan organization behind him. Just as the Glenn Miller power managed to get Thornhill, McIntyre, and Spivak off to a good start, Flanagan is launching Morrow on a scale that makes his outlook bright.

Ex-Pastor Arranger

Except for a few jump numbers by Jimmy Mundy, almost the entire book has been written by Dick Rhodes, an able arranger whom you may remember from the Tony Pastor band and who gives the Morrow men a reminiscently-Pastorized sound.

The sections play cleanly; brass as a whole is good, with occasional four-trombone passages and much solo work by the leader both on ballads and jazz. The four-piece sax section sometimes sounds as though it wishes it were five; broader use of the baritone might help. Rhythm section seems to satisfy the dancers, which presumably is its main purpose. Once in a while, as on the instrumental *Knocked-Out Nocturne*, it really kicks.

Frankie Lester's vocals are as clean-cut as his crewcut. Jeanne McManus, singing *Mixed Emotions*, produced similar emotions in this listener; lovely to look at and painless to hear, she may develop into a real stylist. On an occasional novelty, such as *Boogie Woogie March*, Buddy and the band do some unison singing.

Medley Gimmick

Buddy is using a gimmick derived from Decca's *Songs of Our Times* album series. He has a bunch of medleys, each based on songs of a different year, and prefaces each with a spoken outline of some typical events of that year. There were a few flaws here. You couldn't hear Buddy's comments too well above the music, he spoke a little too fast, and all the numbers, regardless of the mood they called for, were played continuously in the same businessman's bounce tempo.

Buddy himself is a nice-looking guy and a reasonably effective front man. To sum up: the music of Morrow doesn't pretend to be the music of tomorrow; it ain't going to gas nobody, but the combination of smart management and comparatively good musical taste ought to pay off.

Musical Rating—5 points. Commercial Rating—7 points.

TV's 'Cavalcade' Goes Off The Air

New York—The DuMont network's *Cavalcade of Bands* program, after a successful run of almost two years, went off the air Sept. 25.

During most of its career the hour-long show was the only one of its kind, giving a weekly video spotlight to most of the country's top name bands even though it usually submerged them in a procession of vaudeville acts.

An attempt is now being made by MCA to find a new sponsor for the show, probably in a new format cut down to 30 minutes.

Bingo

Vancouver—Apparently Canadians are not used to Bing Crosby's lack of formality. He got himself blasted by the local press during a visit here recently when he snubbed the mayor and reporters interviewing him, walking off from the welcome given him by the mayor saying, "See you around sometime."

Capsule Comments

Mary Mayo

Ruban Bleu, NYC

New York—Prediction: Something is going to happen with Mary Mayo, and it'll be something good.

George Simon's protege bowed her blonde way into this dim, plush 56th street room last month and impressed even this typically noisy east side crowd into near-silence. As one columnist commented, she is very much at home on the range—close to four octaves.

In a well-selected group of songs, she sang into the mike, away from the mike (she needs it like a hole in the head), sang very big notes and very soft notes (the most delicate ultra-soft notes you ever heard), sang with words and without words (but please, she's no June Christy—on the contrary, she's a Kay Davis and the best since Kay).

Mary sounds fine in an intimate night club like this, but her scope is such that she should wind up in musical comedy or the movies.

Rest of the show comprised the Norman Paris trio, who accompanied Mary well; Ronnie Graham, comedian-at-the-piano who does a sensationally funny satire on *South Pacific*; and the Three Riffs, who do a series of imitations include a triple-play take-off on Billy Daniels. One isn't enough?

—len

Swope Singles



New York—Terry Swope, the striking blonde above, is now singing as a single. A former Benny Goodman vocalist and wife of businessman Frank Navarre, Terry is being managed by the newly-formed Tri-Media agency here.

Miller Airshots Made Available

Hollywood—Bandmen who have been cashing in on imitations of the style originated by the late Glenn Miller may soon have to face competition—and comparison—with the original.

Ex-Miller manager Don Haynes is preparing to market to radio stations some 500 transcriptions taken from radio shows presented by Miller from late '39 to September, 1942, when he became a member of the armed forces. They include his broadcasts for Chesterfield and also his *Sunrise Serenade* series for recruiting campaigns, broadcasts made when the Miller band was at its musical peak.

The Miller estate has cleared all rights to the recordings and the "new" series is being compiled by transferring the originals to tape and editing into packages for release as a transcribed series of 15-minute shows.

Red Norvo Trio On Torme's TVer

New York—The Red Norvo trio has landed a permanent spot on Mel Torme's color TV show, seen five afternoons a week over WCBS.

But because bassist Charlie Mingus is not a member of Local 802, he was nixed out of the show at the last minute and Red used Clyde Lombardi instead. However, Mingus is still with the trio at the Embers.

Since the video assignment involves staying in New York for at least another two months, Red has agreed to stay on indefinitely at the Embers, where business has been consistently good.

Anthony Out For Palladium Record

Hollywood—Ray Anthony, coming into the Palladium on a wave of feeling in the band business that "This will be Anthony's big year," set a mark during his first week (16,209 patrons) that was up with other top first-week grosses at the dancery.

There is much interest here in how Anthony's final figures will compare with those of Les Brown, whose four-week mark of 63,492 admissions was the highest the Palladium has seen since Jimmy Dorsey's stand in 1945.

Adapting



New York—Writer Kathryn Cravens hardly finished her first novel, *Pursuit of Gentlemen* (published Oct. 8 by Coward-McCann), than she started adapting it to musical comedy form. The story is a good-natured spoofing of the modern historical romance. Miss Cravens has been an actress herself, as well as radio commentator, reporter, and poet.

Kenton Full Of Faith As '51 Tour Opens

Golden Anniversary For Guy's Folks



New York—Bandleader Guy Lombardo helps his parents, Mr. and Mrs. Guy Lombardo Sr., cut their golden wedding anniversary cake. The celebration took place recently in the elder Lombardo's home in Stamford, Conn. Papa Lombardo guided the early musical destinies of the clan, which includes brothers Victor, Carmen, and Lebert, as well as Guy, and sister Rosemarie.

Hearst Press Off Again; This Time Vs. Lena Horne

New York—When Lena Horne made a TV appearance on the Ed Sullivan show on channel 2 here, did it immediately become one of the Red channels?

Lena, Ed, and common sense say no, but the question raised a sudden storm here last month. The storm was blown up in the shape of an eruption from the radio columnist of a local Hearst paper, who decided that our democracy would be in peril if Lena were allowed to entertain it.

Double Jeopardy

Lena was in double jeopardy here. In the first place, she is a Negro, and it wasn't so many years ago that this same paper wouldn't even allow pictures of Negroes to sully its pages (unless, of course, they had committed a crime). In the second place, she has openly expressed views that are somewhat to the left of those of the Hearst papers.

But in spite of the attempt to duplicate the hassle last year when Paul Draper danced on the Sullivan show (using his left leg too much, no doubt), CBS and Sullivan remained unimpressed and Lena appeared as scheduled.

One can well imagine her feeling a little bitter. For years she was frustrated by the idiotic refusal of movie moguls to give her a decent acting role, simply because of her race. And now an attempt is under way to ruin her chances on the air. Yet Lena remained delightfully cool about the whole thing.

Not Worried

"There are a lot of very fine people down in Washington whom I'll be glad to answer if they have any questions," she told the *Beat*, "but I'm not going to be intimidated by any one-man campaign."

Evidently the Hearst press around here didn't get itself together, for a night club review on the other Hearst sheet in town came out with a rave review of Lena's performance at Bill Miller's Riviera, a review clearly calculated to incite more citizens to listen to her interpretation of such obviously leftist songs as *I Feel So Smoochie*.

Bill Miller's luxurious spot, located near the Jersey side of the George Washington bridge, did terrific business during Lena's visit. Her performance justified all the superlatives lavished on her; she was superb.

Critics who have commented on her supposed change of style in re-

Hollywood—Stan Kenton, preparing to depart with his "Innovations in Modern Music" concert orchestra on the tour that many believe will establish the permanency, if any, of his position in the American music scene, gave forth with some observations and opinions which, as usual, were lively and well charged with Kenton's own unflinching faith in the future of the controversial music he has come to represent.

"The audience for progressive music is unquestionably a minority, compared with the audience for conventional music," states Stan. "But it is a much larger minority than most people realize. Our problem in selling our music to the public—and like any other new product it has to be sold—is mainly the problem of reaching and getting a hearing from those who find they like it, if they get a chance to hear it."

Ignored By DJs

"Disc jockeys, whose only function, after all, is to sell merchandise for their sponsors, naturally play records selected mainly from that so-called list of 'top 10 best sellers,' and that list in turn is based on the so-called 'top 10 best-selling song hits.' I have no ill will toward them, but our music just doesn't fit into the system, so we have to evolve other methods of reaching the public."

"Right now I am advocating, and hope to form, or help form, an International Academy of Modern Music, members of which will pay a nominal fee, in the form of yearly dues, for membership. The Academy will put out something in the nature of a monthly bulletin keeping the members informed of

all important developments, recording news, and everything of interest in our field of music."

Selling System

"I am also thinking of setting up a system of merchandising our records direct to members by some method similar to the book club system, a system under which subscribing members will pay in advance and receive a carefully selected list of recordings at a price lower than they could be secured through record shops."

Asked how he thought record retailers, already up in arms over a number of direct-to-consumer cut-rate record selling schemes (such as one in which platter blatters advertise "16 top record hits by top artists for only \$3.98") would react to such a plan, Kenton said:

"We'll have to give that angle some careful thought. Actually, I think that the record retailing business would benefit in the long run because we shall be opening new markets by stimulating interest in our music. I think it's pretty well agreed that the over-all effect of the book-of-the-month idea has been of benefit to the book-selling business as a whole."

Not Much New

Kenton, on his current concert tour, which was to open Sept. 27 in Dallas (complete itinerary in *Down Beat*, Oct. 5), will program most of the selections from his first "Innovations" tour rather than emphasize the introduction of new compositions. He says:

"This time we want to give many of our listeners the opportunity for that second hearing that is so important where new music of real value is concerned. And I want to take full advantage of the fact that by now many of our listeners have become familiar via our records with the things we originally introduced for the first time on our 'Innovations' concerts."

Stan believes that the most interesting new work he will be introducing in this season's concert series will be *City of Glass*, a suite in three movements, by Bob Graettinger.

The format of the Kenton concert orchestra this season, which varies slightly from his 1950 group, consists of five trumpets, five trombones, three French horns, one tuba, five reeds, drums, guitar, bongos, 10 violins, four violas, three cellos, and two string basses. Personnel was not completed at this writing.

—gem

unit out this way a year ago, though his other booking connections are a little vague.

Narcotics Raid In Frisco Lands Three Musicians

San Francisco—Saxophonist Jimmy Green, guitarist Chuck Norris, and bassist Willis Maxwell were arrested in a dawn narcotics raid on Green's apartment here Aug. 29. Green was booked on suspicion of possession of narcotics, as an addict, and also as a vagrant. Arresting officers charged that they found eight bindles of heroin under Green's foot when they searched his flat.

They also say they found a automatic .45 on the premises.

Arrested As Vagrant

Norris, leader of a quartet at the Say When, was arrested as a vagrant. He entered Green's flat while the raid was in progress "looking for some ice" he told officers. Just how they can hold a man as a vagrant who is working steadily was not explained.

Maxwell and his wife, Green's wife, and another couple were also booked on vagrancy and addiction charges.

Green, who owned the two-story building where he lived and where Norris and Maxwell were room-

ing, said he was a musician and booking agent and denied all charges. He also said the gun was registered with police.

Few Musicians

This is the latest in a series of raids in the Bay Area which have picked up numerous addicts and pushers but so far had netted few musicians. Newspaper stories, especially in the Hearst press, made frequent references to "bebop" and "musicians" in this particular roundup.

Green has not worked as a musician in the Bay Area in some time. He was attempting to book the Miles Davis—Dexter Gordon

cent years fail to observe that it is simply an extension of the old style, more highly dramatized. There has been no sacrifice of the vocal qualities that have made us a Horne fan since we heard her with Charlie Barnet's band in 1941.

Sells

Lena has the sexiest sibilants in town—or maybe it's just her deportment that makes them seem that way. And she makes you realize just what is meant by the term "selling a song." She sells *World on a String* by starting with a beautiful interpretation of the verse.

She sells *Beale Street Blues* well enough to make this 40-year-old war-horse rock as it never has before.

She sells *Deed I Do* in a manner that cannot be described in a family paper, unless we just say that it makes you feel so smoochie.

At prestime we learned that Lena had been signed for a return appearance on *Your Show of Shows*. Evidently her video career has not been wrecked despite the attempts at sabotage. It would seem to us that democracy is the winner.

—len

Leslie Ann One Of Jones Girls



Hollywood—First photo of the newest addition to the Jones clan, little Leslie Ann, is the family view above. Leslie Ann, who has been nicknamed Casey, was born June 13 to singer Helen Grayco and bandleader Spike Jones. Casey's brother, Lindley Armstrong Jones Jr., was two years old on May 19. Proud parents threatened to call him Tack, but the name Spike Jr. seems to have taken over.

HOLLYWOOD TELENOTES

Welk's Success In Video May Set Off New Trend

By MARY ENGLISH

Hollywood—The big news, musically, in television here is going to be bad news to those who still insist that jazz music and dance music must be one and the same thing. Our big news is of none other than Lawrence Welk, his accordions and his orchestra.

Welk and his bandmen are doing TV's first straight dance band show, a full one-hour stint (KTLA, Friday, 10:30-11:30 p.m.), from the Aragon ballroom. Not only has the Welk show, without benefit of comics, jugglers, magicians, or specialty acts (up to this writing), caught a large portion of the late evening TV audience, but the video show has made Welk, hitherto practically unknown here, such a draw at the Aragon that he has just about put Tommy Dorsey's nearby Casino Gardens out of business again. Wonder how Tommy, who admits he's no TV fan, will face this interesting development?

No Extra Rehearsals

Welk doesn't even have to call any extra rehearsals for his show, he tells us. He does the emcee act himself (that Paul Lukas accent is quite an asset), makes up his shows from the material he carries right in his regular dance library, and carries the whole thing along with a nice, easy, relaxed manner. Many of the customers keep right on dancing during the show.

If, as it seems now, the Welk band is going to set a style for remote telecasts from ballrooms—and we can tell you that every operator in the business is eyeing the boxoffice receipts Welk is pulling in at the Aragon—we'd better see what he's got here.

He's got two accordions—his own and that of Myron Floren. And if you are one of those to whom two accordions is just twice as bad as one accordion, you might just as well sell your TV set and forget the whole business. TV and the piano accordion are both here to stay.

Enlarged Section

In his rhythm section (Johnny Klein, drums; Larry Hooper, piano, and Bob Pilot, bass) Welk also uses electric organ and celeste, played by Jerry Burke.

In his brass department, which consists of three trumpets (Clarence Willard, Curt Ramsey, and

Rocky Rockwell) and trombone (Barney Liddell) the video attraction is this character Rockwell, who sings, plays nice muted solos, and has something very special for TV in the way of a fancy hairdo.

The boys in Welk's five-way, tenor-tainted reed section (Orie Amodeo, George Aubry, Garth Andrews, Bob Olah, and Dick Dale) double on just about everything from flutes to fiddles, and we find a couple of more singers in Garth and Dick.

Two Vocalists

The package is topped off with two featured vocalists, as we call them. The boy is Gene Pursell, who isn't apt to make any headlines in his already overcrowded field (overcrowded with mediocrities), and the girl is Roberta Linn. Roberta has that poise and assurance that mean much to a singer in video work. She looks good and sings well. Welk might lose her during this six-month stay at the Aragon for which the band is scheduled, due to the TV hookup.

Welk A 'First'



Hollywood—Lawrence Welk, latest of a string of bandmen to be introduced to video on Hollywood's station KTLA, is greeted above by KTLA topper Klaus Landsberg. Welk's band is the first to do a full hour TV show from a ballroom without outside acts or special production features. Spot is the Aragon in Ocean Park, Calif. Les Brown's band also has a one-hour show (Bandstand Revue) on the station, but is used mainly as backing for various variety acts.

Whether we like it or not, it could well be that Welk has touched off a TV trend. The remote dance band radio broadcast, once such an important factor in band and ballroom promotion, is apt to be supplanted by the remote telecast in the very near future.

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Televiewpoint

By RIA A. NICCOLI

INCIDENTAL IN-TELE-GENCE: In the brand new music show department, WOR-TV seems to be swinging ahead with at least three presentations. One stars Nelly Collette, Parisian singer-composer-pianist, who will play and sing in French and English, plus providing her own commentary. The second is called Dance to Fame, and as its name implies, is an amateur dancing contest. Featuring a different top-drawer band leader as one of the judges each week, the first honors go to Miguelito Valdes. The third show is Stop Everything, emceed by deejay Hal Tunis and presenting, besides the regular music, a battery of jangling alarm clocks! . . . Clarinetist Jerry Jerome, enfant terrible of WPIX's Ted Steele Show, has a half-hour weekly variety vehicle of his own on the same network . . . Musical madman Slim Gaillard's been auditioned for TV by CBS's Mario Levi—what a show that could turn out to be! . . . WABD came up with a fresh new-talent show with Man About Music, starring Lorenzo Fuller, late of Kiss Me Kate, and a different weekly aspirant; each week's guest musician becomes eligible for top prizes which include a movie contract.

TRIBUTES TO TV THEMESTERS . . . #1: When the eerie, low-register growls of an organ and the spidery tinklings of a high-pitched harp blend to send chills skittering up the uneasy spines of most televiewers of NBC's Lights Out, those timid souls must picture organist and harpist as resembling the chief protagonists of a

Charles Addams cartoon. Quite the contrary—the lady who coaxes those weird soundings out of the harp is vivacious, bronze-haired Doris Johnson, who spends a good deal of time freeloading and on the somewhat more prosaic Fred Faring Show. The man at the organ is Arlo Hults, who also does the mood music for Man Against Crime, the Gobby Hayes Show, and several radio shows, recordings, and transcriptions. Both on the show from its inception three years ago, Arlo and Doris improvise as they go along, with the exception of one recognizable tune thread as the general theme. On the day of the telecast, Arlo has his first look at the script, from which he works out tentative music illustrations for the indicated action. Doris follows his ideas easily and, with one run-through and one dress rehearsal, the music is all set and ready for production!

IRVING BERLIN'S SALUTE TO AMERICA: Long on nostalgia, but considerably short on anything noticeably new in the way of production, this hour-long NBC offering accented many of the high-spots in Irving Berlin's variously checkered career—musically, that is. Bowing in with Blue Skies, the show featured Dinah Shore and Tony Martin—ably assisted by assorted dancers and puppets—singing their way through Berlin melodies from 1916 to 1951. It also engineered what was the initial TV appearance of the first piano the composer ever owned—complete with transposing keyboard!—and on which he wrote his first hit tune; the latter, circa 1916, was a hideous little opus called Call Me Up Some Rainy Afternoon. Tony Martin's easy manner and relaxed performance were perfectly complemented by the lovely voice of Dinah Shore, who—as they say in the vernacular—is a video natural, being hampered rather than enhanced by overwhelming production numbers.

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Published by weekly by Down Beat Inc., 2001 Columbus Ave., Chicago 16, Ill. Subscription rates \$3 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscriptions. Special school, library rates \$4 a year. Change of address notice

must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Columbus Ave., Chicago 16, Illinois. Printed in U.S.A. Registered Patent Office. Entered as sec-

ond class matter October 6, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1951 by Down Beat, Inc. Trade-mark registered U. S. Patent Office 1949. On sale every other Friday.

TV Offers Great Opportunity To Leaders: Elliot Lawrence

By Ria A. Niccoli

New York—"Television belongs to the big bands," says Elliot Lawrence. "If only mistaken musicians and leaders would realize that they're primarily melody-makers and not second-rate vaudeville turns!" Elliot, the youthful maestro who has swept successfully through most phases of the music business, has also made scores of guest appearances on video offerings all over the country. From the experience he and his sidemen have garnered, he has compiled an eminently workable list of things TV bands should and should not do.

First of all, he says, bandleaders who become attractions on their OWN shows eventually frustrate their audiences by trying to become singers, comedians, actors, or dancers. This is wrong, because a bandleader is a musician first and must not play this down in any way.

Elliot doesn't believe that enough emphasis is given to music on television. Band rehearsal is given a mere fraction of time as compared to that used for determining proper angles, bits of business, and general stage setting. A good test for this is to tune in on any TV band, walk away from the set, and just listen without watching. The results are usually poor music quality.

A few notable exceptions to this, of course, are *Cavalcade of Bands* and *Kreisler's Bandstand*, both of which do full justice to the audible parts of the program.

"Benny Goodman," says El, "won't do a TV show unless they give him unit enough time to balance the sound the way he likes it. All musicians should follow his example since the real money in the band business is on the road, and the public will not accept a band which they have found to be poor musically—regardless of how

clever or witty they may appear on the video screen."

As a matter of fact, if a band does land its own televehicle, Elliot doesn't think that comedy need be made part of every show. In many cases, the comedy lays a big egg, and the band, as a result, suffers. After all, it stands to reason that when a band is featured on TV and people tune in to see and hear it, it's to watch the band and to hear good music. Basically, comedy is not a factor—or shouldn't be.

Ideal Situation

Elliot's visualization of the ideal spot for a band on video would be like the Les Brown-Bob Hope combo on radio. He believes a name band would benefit, even if it works for scale to compete with "house bands," if it accepted a midweek show. It would be a great showcase for the crew, yet they could still cash in on weekend dates. Be-

sides, as a "second best" on a TV show, with a comedian preferably as the star, the leader would not be so obvious. Inevitably he would get lines to speak and they could be worked unobtrusively into the script.

One thing that has stood in the way of many big bands being featured on a regular weekly show is the fact that so many members come from different locals. This necessitates paying a tax to the union, which in turn causes the band to charge more, thereby putting it in a poor bargaining position. Elliot himself has solved this problem, however, by recently reorganizing his band so that now it is composed only of 802 men.

The way things are now, Lawrence thinks that more should be made of the musical ability of sidemen rather than their aptitudes for any of the other seven lively arts. While El's sidemen are not going into video with a great brandishing of wit, terpsichore, and all-round life-of-the-party technique, they do come equipped with two of the things most important to a group that's to be seen and heard. They are expert musicians first and foremost, and they are all young and good-looking—very, very easy on the eyes.

STRICTLY
AD LIB

by THE SQUARE

Linda Keene, after several years on the west coast, blew into Chicago and plans to stick around, doing club work. . . . Bud Freeman is readying a six-piece with Billy Butterfield, Ray McKinley, Peanuts Hucko, and others, for clubs and TV. . . . Eli Oberstein has taken over as A & R head at King records. . . . Lydia Treece, former band singer, has joined the road show of *Gentlemen Prefer Blondes* as a featured vocalist.

After their current tour with JATP, Gene Krupa will reorganize his 12-piece dance band and Lester Young will go into the 421 club, Philadelphia, for a week starting Dec. 3. . . . The band on the new Frances Langford ABC-TV show (5 days a week) will be conducted by Tony Romano, with Bobby Hackett, trumpet; Peanuts Hucko, clarinet; George Wettling, drums; Jerry Sears, piano, and Teddy Kotsoffis, bass.

June Valli, who won a Godfrey contest, took the Kay Armen spot on *Stop the Music* and has been signed by Victor. . . . Don Reed, Hollywood songwriter, has joined the Allen Frank office in Chicago. . . . Maury Berlin of Chicago Musical, and his wife have announced the engagement of their daughter, Leona, to William H. Lehman of New Rochelle, N. Y.

Jo Ann got her divorce from Herb Hendler in Hot Springs, Ark., and he married Tommie McLeston, who did publicity for Howie Richmond up until the ceremony in September. . . . Fats Waller's two young sons, Maurice, piano, and Ronald, tenor and clarinet, are taking a plunge into the music biz. . . . Glenn Bell, former Boyd Raeburn thrush who sang with Vido Musso on the coast, is due back in New York.

Dottie Reid, the dimpled darling, took over Nancy Reed's singing spot on the Ted Steele show (WPIX-NYC), for four weeks starting Sept. 17. . . . Johnny Long follows Tommy Dorsey into the Rustic Cabin, Englewood Cliffs, N. J., for two weeks starting Oct. 9. . . . Joe Glaser signed Frankie Damone, who was erroneously called "Dec" in the last issue, and who has his unit at the Hickory House (NYC) for a long stay.

Louis Metcalf, trumpet, who did a six-month rap in Canada on a narcotics charge, is back in Harlem, leading a combo at the Baby Grand. . . . Dick Mains, former Raymond Scott trumpet, has been promoted to a sergeancy with the U. S. army band in Washington. . . . Alan Fielding, who used to lead theater and club bands around Manhattan, has turned to the cleaning and dyeing business. . . . Nick Garri, WHAT disc jockey, ran a contest for best capsule phrases describing the sexy voice of April Stevens and wound up with "the voice in the tight sweater!"

Bowl Benefit Pulls In 10 G's

Hollywood—One of the biggest collections of names ever assembled for Hollywood Bowl, a benefit concert emceed by Bob Hope with a lineup that included Benny Goodman, Les Brown, Gordon MacRae, Lionel Barrymore, Johnny Green, and Carmen Dragon, drew only around 6,000 patrons into the huge outdoor amphitheater, which seats over 20,000. A "big crowd" at the Bowl is 12,000 or more.

Affair, presented under sponsorship of the musicians union to aid the fund raising campaign for the Hollywood Bowl's Symphonies Under the Stars emergency fund, was said to have grossed in excess of \$10,000.



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BLUE ANGEL (152 E. 35th). Vocalists Barbara Cook, Stuart Ross, and Ellis Larkins' trio.

BIRDLAND (Broadway and 52nd; admission \$1). Modern jazz, as usual, attractions not set at writing.

BON SOIR (40 W. Eighth). Mae Barnes, Garland Wilson, and Nereva Tate at piano, plus Jimmie Daniels. Closed Mondays.

BYLINE ROOM (137 E. 52nd). Vocalist Mabel Mercer, Sam Hamilton at piano.

CENTRAL PLAZA (131 Second avenue). Friday night jazz fest. Conrad Janis' band. Closing.

CONDON'S (47 W. Third). Wild Bill Davison, Catty Cuthall, Buzzy Drostia, Edmond Hall, Bob Casey, Gene Schroeder, Ralph Sutton solos at piano. Closed Sunday. Jam sessions Tuesday.

THE EMBERS (161 E. 34; closed Sunday). Apparently still Bobby Hackett, Vic Dickenson, and Gene Sedric, plus Red Norvo, Tal Farlow, and Charles Mingus. (Joe Baskin opening pushed back.)

LEON & EDDIE'S (33 W. 52nd; no cover). Eddie Davis orchestra.

NICK'S (170 W. 10th; closed Mondays). PeeWee Erwin's band. Muggsy Spanier opens Oct. 14. Jam sessions on Sundays.

JIMMY RYAN'S (53 W. 52nd; closed Sunday). Jimmy Archey, Henry Goodwin, Popo Foster, Benny Waters, Tommy Bedford, Dick Wellstood, Don Frye soloing at piano. Jam sessions Mondays.

STUYVESANT CASINO (140 Second avenue). Organized jam sessions every Friday. People like Yank Lawson, Max Kaminsky, Bud Freeman, and PeeWee Russell.

TEDDY'S CHATEAU (54th and Eighth avenue; no cover). Barbara Carroll's trio. Jam sessions Sunday afternoons.

LOU TERRAS'S (47th and Eighth; no cover or minimum). Buck Clayton, Buster Bailey, Big Chief Russell Moore, Ken Kersey, and Arthur Herbert. Jam sessions every Monday night.

VILLAGE VANGUARD (178 Seventh avenue; closed Monday). Clarence Williams trio.

RUBAN BLEU (4 East 56th). Vocalist Mary May, comedy trio Thro Rife, pianist MC Julius Monk. Closed Sundays.

ONE FIFTH AVENUE (5th Avenue at Eighth). Hilarious comedy-congresses Bibi Osterwald; Hazel Webster solos at piano while Bob Downey and Harold Fonville duet at piano.

LATIN QUARTER (Broadway at 48th). Sings Billy Daniels.

DINE AND DANCE

ASTOR HOTEL (Times Square). Ted Houston's band in the Columbia room from 10 p.m.

GOGI'S LARUE (45 E. 58th; closed Mondays). Ted Streeter's band; Patsche's slumbies.

PARK SHERATON (Seventh avenue and 56th). Jose Melia trio.

NEW YORKER HOTEL (8th avenue and 54th; closed Sunday). Bernice Camline band.

PIERRE (Fifth avenue and 61st). Stanley Melba's band and Chico Relli's slumbies.

PLAZA (Fifth avenue at 58th). Maximilian Bergere after 8:30 in the Rendezvous room.

ROOSEVELT (Madison avenue and 45th; closed Sunday). Mark Monte and his Continentals.

ST. REGIS (5th avenue and 55th; closed Sunday). In the Maitre d'hotel, Julie Wilson with Horace Diaz and Milt Shaw orchestras.

SAVOY-PLAZA (Fifth avenue at 59th). Irving Conn's band.

STATLER (Seventh avenue and 33rd). In the Cafe Rouge, Russ Morgan and band.

WALDORF-ASTORIA (Park Avenue and 49th). Vaughn Monroe's band and Miesha Borr's orchestra.

FOR DANCERS

PALLADIUM (1696 Broadway; admission varies with attraction). All top Latin-American bands. Open Wednesday, Friday, Saturday, and Sunday.

ROSELAND (1658 Broadway; admission varies). Bands alternate bi-weekly. Matinee Wednesday and Saturday. Rhumba contest Tuesday.

SAVOY (Lenox and 140th; admission varies, ladies free on Thursday nights). All top Negro bands. Change weekly and sometimes bi-weekly.

CHICAGO

HOTSPOTS

AIRLINER (State and Division; no cover or minimum). Eddie South's trio nightly, and the Der Angel has Johnnie Fato on bass and Claude Jones, piano. Carmen Kirby is solo pianist-vocalist.

BAND BOX (56 W. Randolph; minimum varies with attractions, usually \$3). Usually has one of top single sets in jazz, with Eddie Wiggins' sextet for dancing. On Wednesdays and Thursdays, Danny Castellano's band subs for Wiggins.

BEE HIVE (1503 E. 55th; no cover or minimum). Booker Washington's Dixie band, with Don Ewell, playing his fine ragtime piano.

BLUE NOTE (56 W. Madison; \$2 minimum; closed Tuesdays). Red Nichols and his Dixielanders open here on Oct. 5, with Marian McPartland's trio staying on for an additional two weeks. Following, on Oct. 19, Georg Bruns comes in, ostensibly with an all-star group from New York.

CAPITOL (167 N. State; no minimum or cover). Dizzy Gillespie's swingers are back here, trying to see what they can do about bringing in as many persons as they did in their last set at Beethoven Dis, there's Milt Jackson, vibee; Bill Graham, baritone; Percy Heath, bass; Al Jones, drums, and Joe Carroll, vocals.

DE LISA (5521 S. State; no minimum or cover). A big, bright show which often features the singing of Joe Williams and always the band of drummer Red Saunders. Monday morning breakfast shows draw celebrities.

1111 CLUB (1111 W. Bryn Mawr; no minimum or cover). Johnny Lane's Dixie crew, with Benny Woodworth, trumpet; Lena, clarinet; Mike Riley, trombone; Roy Watson, piano, and Hey-Hey Humphrey, drums.

HELSING'S (4361 N. Sheridan; no cover or minimum). Art Hodes' Dixielanders continue in the feature role here. Spot recently switched to a jazz policy. Bandmen include trumpeter Muggsy Dawson, clarinetist Jimmy Granato, and trombonist Floyd O'Brien.

HI NOTE (450 N. Clark; \$2 minimum). Always a jazz bill, but with attraction not set at presstime. Off-site band headed by saxist Von Freeman.

ISBELL'S (1063 W. Bryn Mawr; no cover or minimum). Danny Alvin's combo. Drummer Alvin has Del Jordan on trumpet; Bob McCracken, clarinet; Eddie Schaefer, trombone; Bob Pfeiffer, piano.

JAZZ LTD. (11 E. Grand; \$2 minimum, closed Sundays). Bill Mole is the star of the band here, with Bill Thakler, trumpet; Bill Reinhardt, clarinet; Ralph Blank, piano.

and Doc Conrado, drums. Zinky Cohen heads Tuesday (off-night) band.

PREVIEW (7 W. Randolph; no minimum or cover). The Big Four, who are Charlie Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon, breaking it up with their antics and, incidentally, bringing swing back by the heels.

RUPNECK'S (1127 W. Thorndale; no cover or minimum). Another Dixie group this one headed by trumpeter Jimmy Hill and spotting fine trombonist Al Jenkins. Jug Berger's on clarinet; Jack Condon, piano, and Jim Pendergast, bass.

SIEGUELETTE (1555 W. Howard; \$2 minimum). Name jazz groups can usually be found around.

STRAND (6323 S. Cottage Grove; no minimum or cover). Horace Henderson's lively crew in the hotel lounge has the leader on piano; Walter Leonard, tenor; Floyd Smith, guitar; Arthur Edwards, bass, and George Reed, drums. Off-nights are Monday and Tuesday.

STREAMLINER (W. Madison at Clinton; no minimum or cover). Showcase for "discovered" talent, current lineup includes singers Leslie Hunter and Lucille Reed, organist Les Strand, and pianist-vocalist: Stan Tracy.

VICTORY CLUB (664 N. Clark; no cover, no minimum). The perennial Lee Collins playing his piercing, Armstrong-styled horn stays on. And on.

DINE AND DANCE

AMBASSADOR EAST (PUMP ROOM) (N. State and Custer; \$3.50 minimum Friday and Saturday, no cover). Dancers drift around the flaming awards to the music of Dave LeWinter's highly skilled men.

BLACKHAWK (139 N. Wabash; \$1 cover, \$2 minimum). Henry Brandon's orchestra has the Beebe 30s and supplies dance tempos.

BLACKSTONE HOTEL (MAYFAIR ROOM) (S. Michigan at 7th street; no minimum or cover). Leo Reisman's orchestra plays for dancing by patrons and the team of Cosmo and Melba. Bill Bennett's trio in the Ballroom room except on Wednesday and Thursday, when Chuck Cavello takes over.

CHEZ PAREE (610 N. Fairbanks Court; \$1.10 cover, \$3.50 minimum). Singer Betty Kelly and the Blackbirds Twins also on the bill with comedian Myron Cohen. Cee Davidson's and Fancher's bands for dancing.

CONGRESS HOTEL (THE GLASS HAT) (Congress and Michigan; no cover, no minimum). Will Back has cut his band to a combo and plays nightly except Monday and Tuesday, when the Modulators fill in.

DIKRA HOTEL (CAMELLIA HOUSE) (Michigan and Lake Shore drive; no cover or minimum). Paul Sparr's band.

EDGEWATER BEACH HOTEL (MARINE ROOM) (5349 N. Sheridan; no minimum). Frankie Masters' band will stay until Oct. 12. Band plays for dinner and dancing, backs the show. Hildegarde, no less, opens in this spot when Masters leaves.

GUSSEY'S KENTUCKY (6725 S. Ashland; no minimum or cover). Current features Buddy Davis' songs, Bill Rizzo's band, and the Meadow Lark vocal group.

LA SALLE HOTEL (THE LOTUS ROOM) (Madison and LaSalle; no cover or minimum). Lucio Garcia's orchestra furnishes music for dancers.

MARTINIQUE (9750 S. Western; no cover, no minimum). Jimmy Featherstone's band set here for a long stay.

FALMER HOUSE (EMPIRE ROOM) (E. Monroe; \$1.50 cover, \$2 minimum). A sort of catchall revue spotting singer Judy Miller, the Songsmiths, comedians Cliff Norton and Louise Hoff, and Tommy Wonder and Margaret Banks, who dance. Eddie O'Neal's orchestra backs them all and plays for dancing.

SHERMAN HOTEL (THE PORTER HOUSE) (Randolph and Clark; no minimum or cover). Frank York's strings play for dancing. Vocalist Yola O'Brien is featured.

STEVENS HOTEL (BOULEVARD ROOM) (730 S. Michigan; \$1.05 cover weekdays, \$1.55 Saturdays, and a \$3.50 minimum Saturdays only). A new edition of the now-noted ice shows, featuring Orrin Tucker's band, with vocalist Scottie Marsh.

FOR DANCERS

ARAGON (1100 W. Lawrence; admission \$1.05 Tuesdays and Thursdays, \$1.30 Fridays, Saturdays, Sundays. Closed other days). Paul Phillips' band until Oct. 7, with Teddy Phillips' crew following on Oct. 9.

GRANADA (6351 S. Cottage Grove; admission 65 cents). Eddie James' crew plays on Wednesdays, Fridays, Saturdays and Sundays.

MELODY MILL (1½ mile west of Harlem avenue, two blocks south of Cermak road; open Wednesday, Friday, Saturday, and Sunday). Jan Garber's band until Oct. 21.

TRIAXION (6301 S. Cottage Grove; admission same as Aragon). Chuck Foster's band until Armistice Day.

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THE CAPTAIN'S TABLE (301 S. La Cienega; dark Monday). Stylized staging and piano by Matt Dennis. Val Anthony, piano, has the intermission.

CLUB 47 (12319 Ventura boulevard, North Hollywood; dark Tuesday). Leo Countryman, piano; solid sessions by visiting musicians, usually on Monday nights.

CLUB 331 (3361 W. Eighth; dark Sunday). Kid Ory's New Orleans jazz band, currently comprised of Ory, trombone; Teddy Buckner, trumpet; Joe Darnborough, clarinet; Lloyd Glenn, piano; Minor Hall, drums, and Ed Garland, bass.

ENCORE ROOM (806 N. La Cienega; dark Sunday). Mel Henke (piano) trio.

GOUBMET (460 N. Canon Dr., Beverly Hills; dark Sunday). Paul Smith (piano) trio. Tony Rial, guitar, Norm Seelig, bass.

HANGOVER CLUB (1456 Vine; nightly with pianist Norma Targarden solo on Tuesday). Joe Story trio, augmented to combo size with ace extras on Friday and Saturday.

KNOTTY PINES (6413 Lankershim Blvd., North Hollywood; dark Monday). Bernie Billings trio, with Zutty Singleton, drums, and Bob Thorpe, piano.

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MOVIE MUSIC

Newest Bing Crosby Film Appears To Be Cinch Hit

By CHARLES EMGE

Hollywood—The Old Groaner was celebrating the 20th anniversary of his screen debut about the time he was making his latest picture, *Here Comes the Groom*, and somebody must have decided it was about time he came up with a good one for a change. So they surrounded him with some real support, with Frank Capra as director, Jane Wyman as co-star and a supporting cast that included Franchot Tone, Alexis Smith, and, in one sequence, a flock of guest stars that included Louis Armstrong.

Thanks to a bright, well-written story, the Old Groaner, in the role of a somewhat wayward newspaper correspondent who is trying to adopt a couple of French war orphans, rises to the occasion with one of his best pictures—and best performances—in years. After 20 years the old boy is still in there.

Good Tune

Bing even has one fairly good song to sing for a change—the Hoagy Carmichael—Johnny Mercer *Cool, Cool, Cool of the Evening*.

The Armstrong sequence comes off much better than most attempts to present Louis in a movie. The song number, something called *Christopher Columbus*, an original by Livingston & Evans (and not to be confused with the swing opus of the Goodman era) isn't ideal for him, but the treatment is good by motion picture standards. Joe Lilley, Paramount music director, told us how it was accomplished:

"I just called the boys (studio staffers Frank Zinner, trumpet; Mahlon Clark, clarinet; Tommy Bassett, trombone; Bernie Mattison, drums, and Tiny Timbrell, guitar) right up to the set where we were shooting. I gave them the arrangement which was really just a sketch. After they had run through it a few times I took the music away from them and we recorded a freely memorized version right there on the stage.

Caught Spirit

"Then we shot the scene to the playback almost immediately thereafter while they still had the memory and feeling for what they had played fresh in their minds. It's very difficult to catch the real jazz spirit in motion picture work. I think we came pretty close this time."

The other musical highlight in *Here Comes the Groom* is the debut, in a sequence that is more of an interpolation than a part of the picture, of Paramount's 14-year-old Italian soprano, Anna Marie Alberghetti, who sings that well-worked-over aria, *Cara Nome*, from *Rigoletto*. And she somehow manages to make even that old standby sound fresh.

She's an attractive, extraordinarily gifted (but still in need of

training) youngster with none of that over-glossy, superficial prettiness generally found in the typical Hollywood child prodigy. In Anna, Paramount has acquired an important talent; that's for sure.

Jane Great

But the real eye-opener is Jane Wyman, shifting without a slip from her heavy dramatic roles and singing and dancing her way through a film musical opposite Bing Crosby. And she sings (no vocal double was used) well enough to make the experiment more than just a novelty. In fact, Jane is good.

Rich, Young, and Pretty (Jane Powell, Wendell Corey, Danielle Darrieux, and Vic Damone.)

A run of the MGM musical, or maybe just a little better. But if Vic Damone feels that Uncle Sam's call put an end to his movie career, we think he can stop brooding over it, unless the army makes a better actor of Vic than MGM did in this picture.

But the songs are away above the average found in film musicals of late, with composer Nicholas Brodsky and lyricist Sammy Cahn (*Be My Love*) proving again that they are just about the only tune team in Hollywood that can turn out hit-caliber songs on order. They have at least two in this one—*Wonder Why* and *How I'd Like Your Eggs in the Morning*.

Embarrassing

Informed operatives insist Danielle Darrieux did her own singing in this picture, and if it's true, Jane Powell, who is getting worse and worse, should be downright embarrassed by the comparison.

Dave Rose handled the music direction and arranging on *Rich*,

Louis, Bing High-Flying Film Duo



Hollywood—The Old Groaner rings up a smash hit with his first good movie in many a year, *Here Comes the Groom*, says Charlie Emge in this issue's *Movie Music* column. This photo is of the Louis Armstrong sequence from the film, which came off better than most of Louis' movie stints thanks to the new approach used by movie director Joe Lilley. Louis is at the far right, Bing in the center, and others are trumpeter Frankie Zinner and drummer Bernie Mattison. Not seen here are clarinetist Mahlon Clark and trombonist Tommy Bassett. Guitarist Tiny Timbrell's head is visible in the lower right.

Philly Rendezvous Plans Big Season

Philadelphia — The Rendezvous, remodeled and considerably enlarged, has set up an impressive array of jazz attractions and specialty stars for the season. Club kicked off the season on Sept. 10 with Dizzy Gillespie's combo and pianist Meade Lux Lewis. George Shearing came in Sept. 19, followed by Muggsy Spanier, who stays until Oct. 14.

Juanita Hall takes over for the Oct. 15 week, with Dwight Fiske following. Sidney Bechet drops in for a four-week run on Oct. 22, then Erroll Garner on Dec. 3.

Rosalind Patton, former Elliot Lawrence vocalist, joined with Al Albert and the Four Aces in cutting a series of rhythm jingles and arrangements for a local beer firm.

Jimmy Brown, trumpet-playing husband of torcher Ruth Brown, leading the group at the reopened Powelton cafe . . . Leader Milt Saunders first-timing it at the

Young, and Pretty, which only proves again that there is very little opportunity in the movie business for arrangers with Rose's wealth of ideas and originality.

Warwick hotel. Came in from New York . . . Buddy Brees, former Art Mooney vocalist, made his bow as a deejay on WPEN.

Thugs Attack Tony Romano

New York—Tony Romano, guitarist-vocalist who conducts on the Frances Langford-Don Ameche TV show, was the victim of an attack by three young thugs early in the morning Sept. 17 and sustained a black eye and a fractured nose. Three stitches were taken in his chin.

Romano, who accompanied Miss Langford and others in the Bob Hope troupe on several overseas entertainment trips during the war, had just stepped out of a taxi and was about to enter his Park avenue apartment, when the attack occurred.

The thugs helped themselves to a \$90 wristwatch, \$3 in change, and, finding this was all the money he had on him, gave him a parting gift of another punch in the back of the neck.

Romano arrived from Hollywood a few weeks ago after completing a picture with Miss Langford entitled *Purple Heart Diary*, for which he wrote the score.

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Hollywood—Included in the mimeographed itinerary received by members of Harry James' band before embarking on current tour was the following warning:

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Los Angeles Band Briefs

Norma Torgarden now doing solo piano stint at Hangover on Tuesdays, off-nite for Jess Stacy combo.

Les Brown has been signed for a one-week stand at Palladium Christmas night through New Year's Eve for guarantee reported to be around \$6,000. Filled Palladium's schedule through 1951, with Blue Barron and Russ Morgan following Sonny Burke, and left a three-week opening Jan. 1-20, with Dick Jurgens opening Jan. 22, 1952.

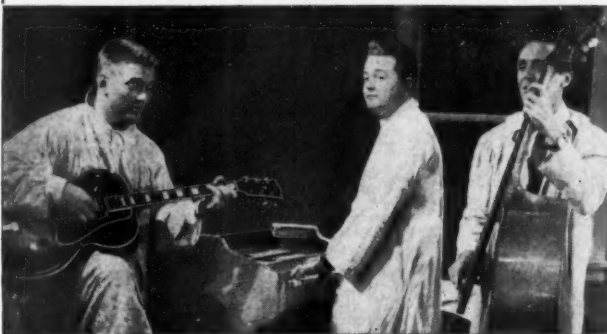
Lionel Hampton, originally signed for a two-week stand at Oasis starting Sept. 24, will be held over for at least another week according to present plans. Armstrong All-Stars set for two more two-weekers at Oasis this year, one starting Nov. 12, another starting Dec. 18.

Shorty Rogers, currently with Howard Rumsey at Hermosa's Lighthouse cafe, planning to break out with his own band within next couple of months. Is figuring on five saxes (three tenors, baritone, and alto), five trumpets (including Shorty's), three trombones, tuba, and three rhythm. Kay Brown, Mercury singer and MGM starlet, will be in featured vocal spot if she can get studio permission.

Ada Leonard's all-gal ork reopened Triadon, which has been closed for redecoration, with one-nite Sept. 15. With generally better business in dance spots here, manager Lee Davis expects to have spot running three nights a week soon, with names on Saturday nights.

Danny Kusana's Hawaiian trio, which played summer at Roosevelt hotel's Poolside room, closed for winter season, was set to handle intermission stint at Palladium in conjunction with Sonny Burke stand.

Gooden Trio Finds Forte Is Music



Hollywood—Irked, and not without reason, because they were left out of *Down Beat's* recent round-up of L.A. television shows of musical interest (June 29 issue) were these nightshirted guys. They're members of guitarist Cal Gooden's trio (Bill Baker, piano and celeste, and Bob Meyer, bass), whose regular Monday-through-Friday afternoon slot on KTSI is drawing extraordinarily heavy fan mail. After starting out with gags such as that shown above, they found their best fare to be straight musical offerings, largely requests, varied only by a little light ad lib chatter and their own unpretentious vocal treatments. The mail keeps coming.

Ray Anthony band off on a series of one-nites on coast Oct. 8 through 10, with location stand at Thunderbird, Las Vegas. latter part of the month, after which band moves into northwest territory.

Jud DeNaut, bass, has replaced Morty Corb with Dick Cathcart band on *Pete Kelly's Blues* NBC airshow.

THE HOLLYWOOD BEAT

New Dave Brubeck Combo Scores Solid Hit In L.A.

By HAL HOLLY

Hollywood — Dave Brubeck, the guy who has never pretended to play music for the masses and whose ultra-cool sounds received the coolest of receptions during his last visit to the City of the Squares, looked out over the heads of a packed house at the Surf club here and said:

Bonnie Wetzel Plays New York Sessions

New York — Bonnie Wetzel, widow of Ray Wetzel, has returned to New York and has been playing the weekly jam sessions Mondays at Lou Terrasi's and Fridays at Stuyvesant Casino.

Bonnie was playing bass with the Tommy Dorsey band until the automobile accident that took her husband's life recently. She is recovering from a spine injury sustained in the crash.

"I don't know what's happened here, but they seem to like us. At the Haig last year, where I played with the trio, they just looked curiously at us now and then and didn't even stop talking while we played. Here, they not only listen, but they actually applaud after every number. We even get requests. It's amazing!"

Something New

And it is amazing, not only to Dave, but to all and sundry, for the new Brubeck quartet, which



Dave Brubeck

made its debut here, is something the like of which has not been heard before.

As reported in a previous news dispatch from Dave's home town of San Francisco, he does indeed have in Freddy Dutton a bass fiddle player who doubles on hot bassoon, or at least the nearest thing to hot bassoon we've heard yet.

Paul Desmond plays nothing but alto sax as far as we could determine, but he plays lots of alto—enough to chase Brubeck's agile right hand all over the piano. Herb Barman plays a set of E-flat drums and such, augmented (recently, he says) with a collection of bongo things.

Few Arrangements

Dutton, a student of L.A.'s famed Frederick Moritz, wasn't completely "integrated" with the unit on their arrival here because Dave had not had time to work up many arrangements involving the bassoon, but what he did with it on introductions, endings, and the few things they had put together seemed to make everybody very happy.

Barman pounds away right lustily on drums. As Brubeck describes it: "We're not afraid to swing out with this thing. When we hold back, we hold back—but when we blow, we blow it out strong."

Despite the fact that for the first time in his career Dave has experienced, in the reception accorded his new quartet, something resembling public acceptance, he doesn't think he made a mistake with the idea.

Right Track

"We're on the right track now," he says, "And my aim will be to add instruments one by one until I have my octet working."

The octet is the group, largely comprised of musicians who, like Dave, studied with Milhaud at Mills college and made some records for a San Francisco firm. "We think the octet was the greatest ever," says Dave, "But of course we were never able to get a job. But I'll sneak it over on somebody yet."

Down Beat covers the music news from coast to coast.

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Subscription Rates: \$5 a year in advance. Add \$1 per year for foreign subscriptions. Back issues (up to three years): 50¢ each. Write for prices on older issues. Special library and school rates, \$4 a year.

Printed in U.S.A. by John Maher Printing Co.

15th Annual Poll Underway

By the time this issue reaches our readers, *Down Beat's* 15th annual band poll will be underway. Ballots were mailed late last month to foreign subscribers and to those in the armed forces overseas. Those for domestic subscribers were placed in the mails early this month.

Just as last year, only regular subscribers to *Down Beat* will automatically receive a blank official ballot by mail, permitting them to select their 1951 favorite bands, sidemen, and vocalists. But any reader of *Down Beat* may obtain a ballot by filling out the band poll coupon on page 18 of this issue and mailing it to the Band Poll Editor, *Down Beat*, 2001 Calumet avenue, Chicago 16, Ill.

Note that new address! On the first of the month *Down Beat* moved its offices from 203 N. Wabash, where it has operated for eight years, to handsome, new, redecorated quarters on the fourth floor of 2001 Calumet avenue. Make a note of this and be sure to send all *Down Beat* mail to our new address, including both requests for blank ballots and the ballots themselves after you have filled them out.

Deadline for voting in the poll will be Nov. 20, and all envelopes containing ballots must bear a postmark prior to midnight of that date to be valid. It is possible that we may have some early, scattered returns to report in the Nov. 16 issue, on sale Nov. 2. Certainly we will have fairly comprehensive standings in the Nov. 30 issue. Final results will be tabulated in the Dec. 28 issue, on sale Dec. 14.

Stan Kenton, Woody Herman, and Les Brown were the three winning bands in that order in the 1950 poll, George Shearing's was the favorite instrumental combo, and the Mills Brothers the most popular vocal combo. Sarah Vaughan and Billy Eckstine were first as single vocalists.

Rules will be the same as last year, with any living musician or singer eligible for votes, and selection of leaders permitted for chairs in the mythical all-star band. Only major change will be that Nat (King) Cole will not be eligible in the instrumental combo category, following decision of his managers to present him as a single attraction, with no billing as a trio or combo. Readers may vote for Nat as a single male singer (not working as a band vocalist), or as a pianist, if they choose. Votes for his combo will not be counted as such!

Only selections made on official ballot blanks will be accepted and tabulated. Typewritten lists of favorites will not be counted, and all ballots must be signed with the name and address of the voter. Only a single ballot will be mailed out for each coupon received, so if two or more members of a family desire to vote, separate coupons must be sent for each one. As suggested, you may stick or scotch tape a coupon to the back of a postcard and mail it for a penny, but be sure it is secure! Several postals were received last year from which the coupons had fallen off in the mails.

Editors of *Down Beat* will be sole judges in this band poll, and, as usual, trophies will be awarded to all winners.



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CHORDS AND DISCORDS

The McPartlands

Japan

To the Editors:

I enjoyed reading the article (*Down Beat*, July 13) on Marian McPartland by Leonard Feather. It gassed me, reading about two persons liking two different kinds of music. I often wondered what would happen.

Pfc. Harry S. Okajoma
(Ed. Note: What happened, of course, is that modernist Marian Page and Dixielander Jimmy McPartland married, and thus broadened their musical outlook.)

Panassie Has Say

Paris

To the Editors:

I just read in the Aug. 24 issue of *Down Beat* the article titled "U. S. Agents Killing Us: Europe," and I was really amazed by M. Delaunay's statement: "The (American) agents are making it impossible for us to make a cent out of bringing artists over here."

This might be true for some of the American agents, but who is responsible for such a situation? M. Delaunay himself.

Let me give you an example among several others:

In January, 1949, the Hot Club of France had offered Sidney Bechet a fee of \$600 a week, which was the equitable fee for France, to come over and play three weeks in Europe. Bechet had accepted these conditions, but Delaunay, who did not want the Hot Club to book Bechet, started a foolish bidding on the proposition. He offered him the fantastic fee of \$1,800 a week. Bechet played for him at the Pleyel Festival along with other

Rosilyn Dean, was band singer.

MYROW—A daughter to Mr. and Mrs. Jerry Myrow, Sept. 11 in Chicago. Dad is trombonist and songwriter; mom, Beverly, is harpist.

RICHARDSON—A son to Mr. and Mrs. Bob Richardson, Aug. 29 in Flushing, L.I. N. Y. Dad is leader; mom, the former Ann Ecklund, was dancer.

WIGGINS—A son, Marshall, to Mr. and Mrs. Milton (Shorty) Rogers, Sept. 7 in Burbank, Calif. Dad, former Woody Herman and Stan Kenton trumpeter-arranger-composer, is currently with the Howard Rumie, Frankel, Hinger, Beach, Calif.

RUSO—A daughter, Camille (6 lbs., 8 oz.), to Mr. and Mrs. William J. Russo Jr., Sept. 16 in Chicago. Dad is *Down Beat* columnist now arranging and playing trombone for Stan Kenton; mom, Shelby Davis, is singer.

TAYLOR—A son, Duane (7 lbs.), to Mr. and Mrs. Billy Taylor, Sept. 8 in New York. Dad is pianist at Birdland.

WILFONG—A daughter, Laura (6 lbs.), to Mr. and Mrs. Lonnie Wilfong, recently in Washington, D. C. Dad was just promoted to Tech. Sgt. with U. S. army band, for which he arranges.

TIED NOTES

BERNSTEIN-MONTEALEGRE—Leonard Bernstein, symphony conductor, composer, and friend of jazz, and Felicia Montealegre, actress, Sept. 9 in Boston.

BRANKER-CURRY—Roy Branker, pianist with the Three Peppers, and Helen Curry, of the Club Harlem staff, Aug. 23 in Atlantic City.

DEHAVEN-HAINES—Major Robert DeHaven and Connie Haines, singer, Sept. 7 in Beverly Hills, Calif.

ELLIS-FRANKEL—Julius Ellis and Lois Elaine, singer, Aug. 19 in Philadelphia.

FEIN-PAIGE—Hal Fein, professional manager of Sammy Kaye's Republic Music, and Terry Paige, Aug. 25 in New York.

FOLUS-SIRGIOVANNI—Mickey Folus, tenor saxist with Gene Williams, and Alice Sirgiiovanni, Sept. 1 in Schenectady, N.Y.

HENDLER-MCLESTON—Herb Hendler, co-manager of bandleaders Ralph Flanagan and Buddy Morrow, and Tommie McLeston, Sept. 22 in New York.

KANNER-WHEATLEY—Hal Kanner, music director of Bibbittone records, and Joanne Wheatley, singer on Fred Waring's TV show, recently in New York.

KLEE-DEL CARLO—Joe H. Klee, well-known Chicago jazz fan, and Jane Del Carlo, Sept. 15 in Evanston, Ill.

LEVY-SUKIN—Lou Levy, manager of the Andrews Sisters and music publisher, and Clara Lee Sukin, Aug. 30 in London.

MARATTA-ENGDAHL—Jay Maratta, former Cliff Kyes trumpeter now with Shep Fields, and Hene Ann Engdahl, Sept. 4 in Mankato, Minn.

MILLER-JORDAN—Lou Miller, sax man and manager with Reggie Childs' ork, and Jeri Jordan, vocalist with Childs, July 28 in Philadelphia.

OSGOOD-BEHNINGER—Herbert Osgood, musician, and Ruth Behninger, also a musician, Aug. 24 in Pittsburgh.

SELTZER-BONACIO—Harry Selzer and Marilyn Bonacio, pianist and daughter of ex-Whiteman saxist Bernie Bonacio, Aug. 10 in New York.

VON VERSEN-STAU—Ferdie Von Versen, former Hal McIntyre trombonist, and Marty Stau, May 10 in Pittsburgh.

WOODBURY-RACE—Al Woodbury, composer and conductor, and Jeanne Race, Aug. 14 in Phoenix.



"Hey, Mac... the new trombonist is here!"

artists such as Charlie Parker, Lips Page, etc. The deficit on the said festival was 2,400,000 francs. This was not denied by the parties involved.

The commitments for the festival were made through Billy Shaw's agency. Now, how can one blame Billy Shaw, or other bookers, for asking too much money now? If they found somebody foolish enough to pay musicians three times as much as France can really afford to pay, why shouldn't they look again for the same kind of deal?

I would like to correct another statement made by M. Delaunay. "Not a single jazz star has been brought to France this year and none is likely to be, as a result of the fiascos of 1950," he says.

This is quite true for M. Delaunay's personal bookings, but I want to point out that the Hot Club of France has brought this year the great blues singer and guitarist Big Bill Broonzy, who took France by storm and is now to play in Germany and England. The Hot Club is now organizing a tour with Milton Mezzrow and a real New Orleans band.

These facts show that there are American people with enough sense to accept working over here for the fee that France and Europe can really afford.

Hugues Panassie

Jealous Jock

To the Editors:

In your editorial ("Garroway Had The Right Idea") in the Sept. 21 issue, I note with a tinge of jealousy that DJs choose the recordings they air by one of two methods: 1) jocks use the popular hits of the day and play them to pieces, and 2) artists and record companies subsidize the platter spinners for the privilege of having their work played on the air.

As a platter spinner of great and varied experience, I would like to add one more method that you

FINAL BAR

BLACKMORE—Robert Blackmore, 33, leader, Sept. 5 in Cincinnati.

BROWN—Paul E. Brown, 47, musician and leader and brother of comedian Joe E. Brown, Sept. 9 in Toledo.

DEBROWER—Ernestina Lecuona DeBrower, 66, composer and sister of composer Ernesto Lecuona, Sept. 3 in Havana.

GAISBERG—Frederick William Gaisberg, 77, American recording technician and executive who served as artistic director of HMV records, Sept. 2 in London.

HEINEMAN—William J. Heineman, 71, musician and conductor, Sept. 1 in Albany, N. Y.

HENREID—Robert Henreid, 68, leader and composer, Sept. 3 in Detroit.

KIBLER—Harry J. Kibler, 41, singer, Aug. 26 in Toledo.

LEVY—Ellis Levy, San Francisco band leader and operator of the Edgewater-at-the-Beach dance pavilion, Sept. 15 in Reno, Nev.

MOORE—Howard (Shorty) Moore, 30, disc jockey on WEMO, Milwaukee, and operator of a record shop, recently in that city.

NEUSWANDER—Harold (Bud) Neuswander, 42, former Paul Whiteman brass man, recently in Milwaukee.

NICHOLSON—Archie Nicholson, 81, saxophonist, Aug. 27 in Woodstock, N. Y.

RHOADS—Claude (Dusty) Rhoads, 27, bassist with Tiny Hill, of injuries suffered in an auto accident Sept. 4 at Waterloo, Iowa.

WILHER—Dr. Jerome L. Wilher, 56, dentist and former cornetist with bands of Ted Lewis and others, Sept. 7 in Chicago.

YANCEY—Jimmy Yancey, 57, one of the very first and best known boogie pianists, Sept. 17 in Chicago.

didn't touch upon. Records on a disc jockey show are chosen by people who have practically nothing to do with the show and are expressing their own musical preferences. How in the devil can a DJ possibly give his show his own personal touch successfully when this is done?

I know I speak not only for myself but for other platter spinners around the country. This is a deplorable condition and has no place in American music as far as recordings and DJs are concerned. (Name and town withheld upon request.)

Reynolds Righteous

River Forest, Ill.

To the Editors:

When you pass out posies to disc jockeys, don't ignore WGN's Fred Reynolds. His programs are a one-man job. He selects his own records, writes his own script, directs and orates his own programs. He has dug up and played more rare and precious records than Garroway ever heard of. He was responsible, more than any other disc man, for the return to popularity of Dixieland music.

Reynolds plays no favorites, gives a completely balanced program, and he cannot be bought. Could it be that you fellows are sore at Reynolds when he helped bury be-bop when *Down Beat* so staunchly defended it?

Bruce Darrow

(Ed. Note: The Sept. 21 editorial to which reader Darrow refers mentioned only a handful of disc jockeys who, like Garroway, were "always on the lookout for that new sound or that new voice." A great many men do honest and competent jobs in this field, but there's room for more.)

Ten Easy Lessons

c/o PM, San Francisco

To the Editors:

Enclosed is a money order for the purpose of purchasing two pairs of your (*Down Beat* advertiser's) "bop glasses." The extra money is for the purpose of air mailing the package to me, in Korea.

We are stationed at the prisoner of war camp in Korea, and we intend to teach the POWs here how to become a "Cat" in 10 easy lessons. Before these North Koreans and Chinese men go home, they will be full-fledged "boppers"—if we have anything to say about it.

Here is a translation of a letter from one Korean prisoner of war Cpl. Chul Ha Ban, who has been converted already:

"Since I was born, I have been close to war. I am tired of it, and have found something I would rather do than fight. Bob and his friends, who are good 'Cats,' have converted me; I, too, am now a bop fan. I am in the process of converting my friends. Maybe some day Korea will be unified by boppers, and we can all stay in our homes, enjoying it, rather than out finding something to fight about."

Pvt. Bob Hardwick

Every issue of *Down Beat* contains from 25 to 30 interesting departments, articles and features.

On The Town

(Jumped from Page 6)
FOR DANCERS

ARAGON (Lick Pier, Ocean Park, Calif.; dark Monday and Tuesday. Admission \$1; \$1.20 Saturday). Lawrence Welk orchestra.

CASINO GARDENS (2946 Ocean Front, Ocean Park, Calif.; Saturday night only. Admission \$1). Name bands.

COLONIAL BALLROOM (1601 S. Flower; nightly. Admission 50 cents; 75 cents Saturday). Arthur Van orchestra; Harley Luse orchestra Thursday nights for oldtime dancing (Oxford minuet, Tribby two-step, Spanish waltz, etc.).

ORO BALLROOM (7918 S. Central; Friday and Saturday only. Admission \$1). Jump bands and blues singers. Name attractions when available.

PALLADIUM (6215 Sunset; dark Monday. Admission \$1.10; \$1.40 Saturday and Sunday. Dinners \$1.30 up). Sonny Burke orchestra, with Danny Kusana Hawaiian trio for intermissions 10/2-10/28.

RIVERSIDE RANCHO (3213 Riverside Drive; dark Monday, Tuesday and Thursday. Admission \$1 Wednesday and Sunday; \$1.20 Friday and Saturday). Tex Williams "western swing" (no brass, no sizes) orchestra.

SANTA MONICA BALLROOM (Santa Monica pier, Santa Monica, Calif.; Saturday night only; admission \$1.20). Spade Cooley orchestra and TV show 8-9 p.m.

ZENDA BALLROOM (936½ W. Seventh; Saturday and Sunday afternoon and evening. Admission \$1.25). Name bands on Saturdays. Latin rhythm bands on Sunday afternoons.

Down Beat covers the music news from coast to coast.

This Band Is Really On The Rocks



Estes Park, Colo.—Looking too cool, collected, and immaculate to have climbed up there on foot, the Verne Byers band draped itself in front of a breathlessly scenic background for this photo, taken during the crew's engagement at the Riverside ballroom in Estes Park. From left to right in the front row are Byers, singer Terry Clark, Jack Wheaton, Fred Kramer, and Don Eckhardt. In the same order in the back row are Gene Bridges, Doug Kliever, Dean Billings, Dick Millar, and Bud Lanning.

CHICAGO BAND BRIEFS

Fresh Ideas, Crack Men Make New Getz 5 Great

By JACK TRACY

Chicago—Stan Getz' quintet sounded great in its Blue Note two-weeker. Jimmy Raney, Curley Russell, Al Haig, and Tiny Kahn make up as good a rhythm section as you'll find in jazz today, and Stan, at ease in front of such swinging support, was playing at his highest level.

With Jimmy's guitar being used like a horn, usually playing unison a third away from Getz' tenor, the group gets a big, cohesive sound and also is in a position to do some experimenting. On the chords of *Cherokee*, for example, Raney has written a canon-like line (called *Cherokee Canyon*) that is highly Tristano-influenced. Tiny, too, is doing some writing.

Bookings Ahead

Several bookings are in store for the combo, including, possibly, a trip to Europe, so the threat of it being forced to break up for lack

of work is small. And that suits us just fine, for Stan finally has some men with him whose backing makes him extend himself. Result: One of the best small groups we've heard in many months.

Also on the bill was the Basin St. 6, the Dixie group which also busies itself comedy-wise and did a good job, and vocalist Mary Louise, from the Robert Q. Lewis talent show.

Big Opening

A real Hollywood-style opening greeted Charlie Ventura, Buddy Rich, Chubby Jackson, and Marty Napoleon when they came into the Preview. Club had a huge display painted on the building, had klieg lights criss-crossing the sky, and a big press turnout. The guys responded with a fine performance and will stay indefinitely. They're booked in for four weeks, with eight more of options.

Billie Holiday looked very sleek and lovely in her Band Box appearance and was singing well. Bobby Sutherland has joined Eddie Wiggins' band there on trumpet.

BREEZES: Dizzy Gillespie opened at the Capitol Oct. 3 . . . Bill Russo left town to join Stan Kenton . . . Herbie Steward was on lead alto when Harry James played his Aragon one-niter Sept. 15.

Trombonist Mike Riley has joined Johnny Lane, at the 1111 club . . . There's talk that Charlie Barnett's sextet may be in town in the near future . . . The Velvetones trio playing at the Chicagoan hotel. Art Cavaliere's on bass; Ernie Inucci, guitar, and Al Romba, accordion.

Longtime Gig

Nothing like having a steady job, says facile accordionist Leon Shash, who's set with his Cosmopolitans (Eddie Vana, violin, and Sully Picerno, bass) at Mickey's, on Ashland avenue, until at least Jan. 28 . . . Off-nite band at the Hi-Note stays the same, with Von Freeman, tenor; Eddie Petan, piano; Bob Peterson, bass, and Guy Viveros, drums . . . Pete Cook's trio at Robert's, in North Riverside . . . Duke Ellington's last Sunday at the Blue Note furnished the biggest single-day gross in the history of the spot.

The Hipster Goes Legit

San Francisco—Harry the Hipster has gone legit. The piano playing prophet of bennies, Ovaltine, and sundry good things, is doubling between the Say When and the Bush Street theater here. At the latter spot he plays the part of Faker in the John Murray-Allen Boratz comedy, *Room Service*.

"It keeps me off the streets in the intermissions," the Hipster commented.

Pres, No Les!

San Francisco — The night that President Truman, Secretary of State Acheson and all the foreign brass were in San Francisco for the Japanese peace treaty, Andre Previn, currently a GI in the sixth army here, was assigned to play for the diplomatic guests at the Palace hotel. On his way down he met a musician with whom he'd been playing a little lately. "Where're you goin' Andre?" the cat asked. "I've got to go to the Palace and play for the Pres," Andre replied.

"Man, I didn't know Pres was in town!" the cat exclaimed.

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Jazz In Europe: England

By LEONARD FEATHER

New York — "The National Federation of Jazz Organizations and the University of London Jazz Federation Present Britain's Festival of Jazz Week," announced the posters. This awesome billing made it clear that there could have been no better time to arrive in London for a survey of the British jazz scene.

As it turned out, much of the Festival of Jazz week consisted of Dixieland tea parties (and one riverboat trip) plus two "Jazz On Film" sessions. The latter comprised such items as an ancient Bessie Smith short shown on a 16mm. projector that kept breaking down. However, there were two main events of some importance: a Moldy Fig jazz concert ("traditionalist," they called it) and a contemporary jazz concert, both held at the Royal Festival Hall on the south bank of the Thames—a beautiful and acoustically perfect hall, capacity 3,500, the architecture of which is definitely more contemporary than Moldy Fig.

Already Covered

The "traditionalist" concert took place the day before my arrival. However, Jax Lucas covered this aspect of the British jazz scene pretty thoroughly in the *Beat* some months ago, and anyway it was more interesting to see how far forward British jazz could go than how far backward.

Because the second concert presented six different groups I was able, in one evening, to get a fairly comprehensive view of British modern jazz without having to traipse all over the place. The only major item missing was Ted Heath's band, which I was assured is as impressive in person as on its better London records.

Of the six units heard in the Festival hall, four were basically small units and two were big bands. However, the Tito Burns sextet decided to augment itself with strings and thus became for the occasion a 13-piece sextet. The Vic Lewis band also sprouted strings for the evening.

High Level

There was a surprisingly high level of solo performances throughout the evening—surprising, that is, when you consider how the limited and belated release of American records had kept British musicians out of touch with the newer developments.

The only over-all criticism that could be made of the concert was that the bands, large and small, hitch their wagons too firmly to one American star. The Norman Burns quintet had the Shearing instrumentation (including a fine young vibes man, Vic Feldman)

and played a whole set of second-hand Shearing sounds.

Toni Anton and his Progressive orchestra progressed right back into some old Kenton material that was mediocre even when Kenton played it. Since Anton opened the concert, he took the wind out of the sails of Vic Lewis, who closed it. Vic, who has always been a great Kenton man, dug up some non-Kenton material that sounded like second-hand Kostelanetz.

Tito Burns is an accordionist—but so modern an accordionist that you can forgive him the instrument—and his group gets a fine ensemble sound through the voicing of accordion with three horns. However, when he and his pretty vocalist wife Terry Devon started bopping, his otherwise excellent set degenerated into a pale carbon copy of some old Jackie Cain-Roy Kral arrangements.

Two More

This left two groups whose imitations were neither flagrant nor offensive. One was an all-star sextet with a Miles-like trumpet named Leon Calvert, two cool cats on alto and tenor, and a remarkably good rhythm section. These guys made *Move* move.

The other group was the Johnny Dankworth seven. I have saved Dankworth for the last because he is worth building up to. This young alto player, born in Chingford, Essex, in 1927, is a product of the Royal Academy of Music who did his early work in a Dixieland group whose happy handle was Freddie Mirfield's Garbage Men. After a stretch in the army he formed his present septet in March, 1950, and in spite of its unbending musical policy has managed to keep it working.

Top Alto Man

Dankworth was not only elected Britain's No. 1 alto man, but also "Musician Of The Year" in the last poll conducted by the *Melody Maker*, a widely-read newspaper that has been promoting jazz since 1926 and has been the world's only jazz weekly since 1933, with a circulation now estimated at over 75,000.

It was Dankworth who arranged two sides recorded for Esquire, one of the several British jazz labels, by the *Melody Maker* All-Stars. This roundup of poll winners, featuring some of the men I heard at the Festival hall, will give you an

impressive glimpse of the advances made in British jazz. The sides will probably be released here soon.

Dankworth is a fine, swinging alto man who sounds less like Bird or Konitz than like Dankworth. He writes neat, clever arrangements for trumpet, trombone, alto, tenor, and rhythm. There is no organized combo in America, to my knowledge, producing music of this kind. It is cool, unhurried music with an easy beat, perhaps the most commercially acceptable bop since Shearing.

Although I had a chance to hear and admire at least a dozen first class soloists at the concert, the picture was not altogether complete. For instance, some of the best tenor sax jazz in England is played by a very tall, attractive girl named Kathleen Stobart, who used to have her own combo but is now working with Vic Lewis and was almost entirely buried in section work at the concert. And of course there are numerous other sidemen, with Ted Heath or with other groups outside London, who, according to recorded evidence played for me, are making valid contributions.

Versatile Man

Emcee for the concert was Steve Race, the most versatile British propagandist for modern jazz. He has written ballet and movie music, broadcast show business news bulletins for BBC, has arranged for several name bands, recorded piano solos for Columbia, and is a much sought-after journalist. He recently joined the *Melody Maker* to start a new department devoted to modern jazz.

Race is perhaps typical of the new, literate spirit in British jazz. It is a pity that American fans who suffer from the popular misconception of the British as stuffy, pompously cold and humorless could not have heard him, and the music he introduced, during that entertaining evening at Festival hall. The audience wasn't cold, the music wasn't cold—just comfortably cool!

Ballou Buys Bistro For Castle Crew



(Photo by Ralph Vincent, Portland Oregonian)

Portland, Ore.—Having sunk his last borrowed buck into the opening of a new nitery devoted to the lofty furtherance of two-beat, banjoist Monte Ballou gives the idea that Dixie is dead a derisive "Ha, Ha." Commenting on the statement made by one of the operators of Los Angeles' Beverly Cavern that Dixie was through, Ballou says "It is undergoing another of its periodic resurgences—and may be permanent this time." It's also a sound financial project, judging from the business Ballou's Castle Jazz band does Tuesdays through Sundays at Monte's bistro, the Diamond Horseshoe. In addition to Creole cooking by a cousin of Jelly Roll Morton and wall maps of Storyville, the place features authentic jazz by a team of Hy Gates, trombone; Ned Dotson, cornet; Bob Chester, drums; Bob Gilbert, clarinet; Ballou, banjo; Bob Short, tuba, and Fred Crew, piano, most of whom can be seen above.

King Signs Mann To 5-Year Pact

New York — Bernie Mann has signed a five-year contract with King records for his All-American band.

Mann, who returned to band-leading several months ago, still

owns and operates the Riviera Restaurant in Port Washington, L. I.

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THE HOT BOX

Lee Collins Marks His 35th Year As Jazzman

By GEORGE HOEFER

Chicago—"Man, I make half a century this month, and 35 of those years I've been blowing this horn." Lee Collins has to tell you this, because if anybody else did you'd never believe it. Collins is tall, handsome, and healthy looking, and

you would be inclined to give his age as a few years past 30. His quiet suavity and the charm of his New Orleans manners have helped to give his trumpet playing an amazing following.

The jazz music Lee plays has universal appeal, but a lot depends on Lee's uncanny ability to simultaneously arouse appreciation from a wealthy professional man

who once played in a college band, a snobbish coed who's dating a young Dixie enthusiast, a sodden bum, a well-liquored tart, and the many types in between that frequent the place where Collins appears nightly.

Mainly Strippers

Chicago's N. Clark street beyond the river is a six-block double row

of barrelhouses, with the main come-on being the strip tease. Some of the less well-to-do bars can't afford to hire strippers but plaster pictures of show girls all over their front windows anyway. The multitude of conventioners visiting the Windy city make this honky-tonk lane a haven late at night.

But there is one spot, at 664 N. Clark, out of tune with the scheme of things. It's the Victory club, the home of Collins and headquarters for the most unusual clientele in the city of Chicago.

Here well-known professional musicians, college students, artists, foreign delegations seeing America, Ozark hillbillies, young instrumentalists learning to play jazz, the denizens of Clark street's raffish society, all gather together to hear the music of old New Orleans in Lee's trumpet.

It's not a clip joint, as are it's many neighbors—beer is two-bits a bottle and a shot costs little more, but these attractions do not draw the convention peasantry, as they are conspicuous by their absence from this one niche on Clark's sex way.

Lee's Victory club stays started back in 1945. His bandmen have included pianists Little Brother Montgomery, Sweets Williams, and Clarence (Big Foot) Breckenridge; drummers Pork Chops Smith and Freddie Flynn; saxist Edgar Sautier, and clarinetist Oliver Alcon and Arnett Nelson. Currently his band is made up of Bill Thompson, piano; Jeep Robinson, sax, and Anderson Sautier, drums, with Charlie McBride offering a frequent blues vocal.

Lee was born Oct. 17, 1901, in the heart of the creole section in New Orleans. His uncle, Oscar Collins, was a well-known minstrel trombonist, and his father had played cornet on the road for many years. Lee started practicing at the age of 11 and at the same time began to follow, in the second line, King Oliver's Onward Brass band and Bunk Johnson's Eagle band. Today Lee readily admits his debt to Bunk, as it was this pioneer who inspired him with his inexhaustible ideas, phrasing, and manner of backing soloists and vocalists.

It was a custom in New Orleans for young musicians to be escorted to and from their jobs in the Honky Tonks. This was a protective measure decreed by the parents of the virtuosos. Lee was accompanied by bass player Bill Rousseau to and from his first job with the Columbia band in 1917. Later that year he was in the young Tuxedo band, and Louis Armstrong frequently played along with Lee. In later years Louis was to say, "Lee's the only man who plays anything near like me."

By 1918 Lee had formed a band of his own called the Young Eagle



(Photo by Ralph Junghelm)

Chicago—In honor of Lee Collins' 50th birthday, and the many decades he's been steadfastly blowing his powerful trumpet in New Orleans and here, a special Sunday afternoon concert will be held at the Bee Hive Oct. 14, three days before Lee hits the half-century. On the great day itself, the N. Clark street Victory club will hold open house. Lee made his reputation as "King of Clark street" at the Victory, where he has been working for years.

This group played Miss Cole's celebrated lawn parties and an engagement at Antoine's famed restaurant, among other dates.

With King Joe

The Collins career went steadily forward as Lee's prowess on the horn became known to all the New Orleans musicians. In 1924, King Oliver sent for Lee, and had him play alongside him at the Lincoln Gardens in Chicago as Louis had done several years earlier. Six months later the Gardens burned down and Oliver's star started down. Lee returned to New Orleans and for the next few years played the 101 club and Club La Vida with his own band, and the Astoria hotel on S. Rampart street.

In 1930, Lee left New Orleans for good when he went to New York to join Luis Russell's band at the Saratoga club, a job that lasted well into 1931. Contrary to previous reports, Lee did not record with the Russell band, and therefore could not have made the Russell side of Panama.

Collins left the Russell band and, came to Chicago to join Dave Peyton's band at the Regal theater. He also made a cross-country tour with Peyton, ending at New York's Lafayette theatre.

Back in Chicago he was featured with Prof. Sherman Cooke's band at the King Tut's Tomb on the south side for awhile. Then he began jobbing with various bands

and filling engagements at the Hi-Ho club in Cicero, the Savoy ballroom, Warwick hall, and other Chicago spots. Finally, he started out for himself again and opened in Calumet City at the Derby club. He worked for Joe Regal, better known as Joe Barrelhouse, at the Derby for six years on Cal City's gay State street.

To Clark Street

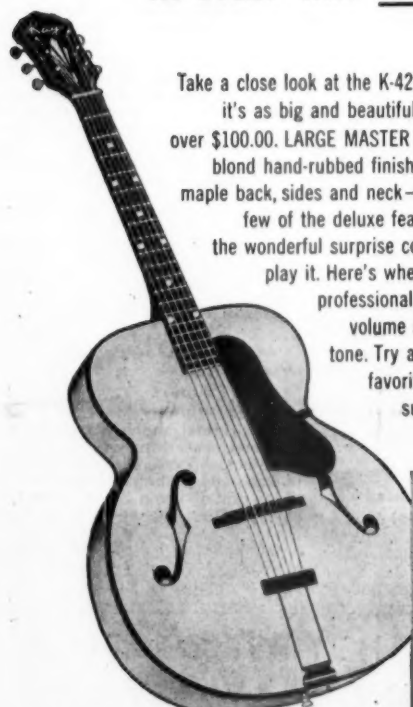
Beginning in 1939, Lee's long association with Clark street has brought hundreds of people from all over the world to that street who otherwise would never get within a mile of it. He was first located at the Ship's cafe where he also served as manager, bouncer, and MC of the floorshow in addition to leading the band. The year 1941 found him farther up Clark at the Casa Blanca, where he finally played behind strip acts.

This, and the happenings of a Sunday night while Baby Dodds was visiting him, when a shooting took place outside the door of the lounge, scaring Baby out of his wits, caused Lee to go back towards the tough part of Clark street. He opened at the Victory club in 1945. With the exception of several intervening dates he has continued there ever since. The boss likes him, and if he wants to go away for another date for more money or fame it's all right, and his job will be waiting for him.

Once Lee left to do an eastern tour under John Schenck's aegis, being featured with Kid Ory's band. One date was played at Carnegie hall. He also appeared with Bunk Johnson in a concert at Chicago's Orchestra hall. And Art Hodes' band at the Blue Note featured Lee on horn for several months. Future Collins' plans include a Victory club album to be released by Topper records of Chicago.

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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOFER

Kay Brown

- 3 *Bird 'n' Butterflies*
5 *Flash in the Pan*

George: Neither of these tunes would make it happen for a seasoned singer, much less a promising young vocalist like Kay Brown. The biological lyrics of the first tune get too involved.

Kay's voice gets more chance on *Pan*, the music of which was written by Pete Rugolo, yet it's one of those catchy melodies similar to so many others where nothing sounds appealing enough to catch your attention. Pete's orchestral accompaniment is used on both sides. (Mercury 5696.)

Bob Crosby

- 4 *99 Out of a Hundred*
5 *Hors D'Oeuvre*

George: The revived tune *Hundred* is rendered in glee club style although the label states "instrumental." Bob's voice sings lead. It's not the kind of side you'd play twice unless the tune was an old favorite. The flip is a curious original written by David Comer with a dated atmosphere about it. The solos on sax and clarinet sound like the bits of old records collectors play over and over trying to determine whether it's Jimmy Dorsey or Benny Goodman. (Capitol 1778.)

Johnny Desmond-Monica Lewis

- 5 *More Love*
4 *So*

Pat: Desmond's work on both of these is the great thing. Warm, honest, intimate—ummmm! The disc is worth getting for that alone, though you may be irritated by the songs and, perhaps, by Miss Lewis. Monica's mostly a minus, though she does, nasally at least, sound a bit like Dinah Shore on *Love*. (MGM 11049.)

The Dinning Sisters

- 4 *Love Me Blues*
4 *I Don't Stand a Ghost of a Chance With You*

Pat: The blues, written by Cap's new singing find, Norman Kaye, starts with a honking sax and continues in that vein for a lively band number, though the Dinnings come through with horsey hokum on the vocals. *Ghost* finds a fine solo Dinning emerging from the sisters' generally flat ensemble sound. Whole thing drags, somewhat. Billy May conducts the ork on both sides. (Capitol 1792.)

Rating System

Records are reviewed by Jack Tracy, George Hoefer, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

Bob Eberly

- 6 *Don't Take Your Love from Me*
6 *Never*

George: It's a fine thing that Bob Eberly is back in action. His well modulated voice has improved with time, and along side the raft of phony trick voices current on wax, it is indeed refreshing to hear his full, masculine tones and phrasing. He still needs a hit rendition to draw attention back to his work. (Capitol F 1786.)

Duke Ellington

- Mood Indigo
Sophisticated Lady
The Tattooed Bride
Solitude

Album Rating: 8

George: If you want a long spell in the old Ellington mood, this is the deal to buy. You have 45 minutes of uncut concert arrangements of three of the best known and most popular classics in Ellingtonia. *Bride* is an arrangement dating from 1950. These versions were recorded last December while the band still included Hodges, Brown, Glenn, and Greer. Vocals on *Lady* and *Mood* are by Yvonne. Our favorite is the sprightly rendition of *Bride*. The arrangements are musicianly and the familiar Ellington soloists are plentifully show-cased. Need more be said? (Columbia LP ML 4418.)

Lionel Hampton

- 4 *Shalom! Shalom!*
4 *Hannah! Hannah!*

George: This is a novel attempt to try something a bit different. Lionel's band with choir renders

Sig's First Song Brings Forth Pearl



Chicago — Sig Sakowicz, 28-year-old operator of the Rocket club here, not only conducts a weekly column in the Polish *Daily Zgoda* but also has written the lyrics to a Billy Fairmann tune called *On My Mind*. Tune was waxed early in September by Ray Pearl on the JEB label, and should be out now. Lois Costello, center, sang on the disc. Others shown above, left to right, are WIND disc jockey Howard Miller, Sakowicz, WAIT jock Jim Gray, and Linn Burton, also of WIND.

two Hebrew folk songs. Neal Hefti helped to work out *Hannah! The chorus* does a fade-out choral effect on *Shalom! The sides* don't ring authentic enough to warrant the try. (MGM 11039.)

Woody Herman

- 6 *Pass the Basket*
7 *Hollywood Blues*

Jack: *Hollywood* is a medium tempo blues that swings right along, due no little to Red Wooten's fine bass work. Doug Mettome blows a restrained, muted solo, and the band is better recorded than on former dates.

Basket is spiritual-type, might get sales like *Amen* did. Sounds all in good fun, however, even the handclapping. (MGM 11048.)

Horace Heidt

- 3 *Sound Off*
3 *Tico Tico*
2 *Hawaiian War Chant*
2 *Goofus*

Jack: First side is by the band, the second by accordionist Lou DiMaggio, and the last pair by trumpeter-vocalist Bud Messenie. Horace's peanut band doesn't have the punch to make anything

out of *Sound Off*, while DiMaggio is another Heidt accordion discovery. A cousin of Joe, if memory serves us right. The name will live much longer in the sport world.

One can imagine Messenie sitting home for hours as a youngster practicing along with Clyde McCoy records. Unfortunately he did a good job. (Horace Heidt MS 1060, 1061.)

Ivory Joe Hunter

- 4 *I'm Yours Until Eternity*
5 *Wrong Woman Blues*

George: The first ballad-type number is not Hunter's forte. He is much better singing the low-down blues. Hunter's blues work, like that of most of his contemporaries, tends to sound all alike. Ivory Joe is credited with the composition of both of these tunes. (MGM 11052.)

Robert Q. Lewis

- 3 *Where's-A Your House?*
4 *There She Goes*

Jack: Robert Q. is quite a humorous fellow and also runs a good disc jockey show. But let's

face it, the guy's no singer. He has inane material in *Where's-A*, but *There She Goes* is more the type thing he sells fairly well. If he must sing, let him do stuff like this. (MGM 11056.)

Billy May

- 5 *All of Me*
5 *Lean, Baby*
5 *When My Sugar Walks Down the Street*
6 *I Guess I'll Have to Change My Plans*
6 *Fat Man Boogie*
5 *My Silent Love*

Jack: Apparently Capitol is trying to build Billy up via records, then send him out on the road if he clicks, the way Victor handled Flanagan and Buddy Morrow.

Band isn't Miller-styled, thank goodness, but does have an identifying sound. May uses a choked, slurring sax section and packed, full-blown brass playing a lot of fill-ins and punchy endings.

Chief deterrent, however, is the rhythm section which, in addition to being over-recorded, gives a thumping, spiritless imitation of the light, dry float Jimmie Lunceford's band used to get.

All of Me is quite representative of the band's work, with the only solo coming from an unidentified modern tenor man who plays well. *Lean* is a simple riff figure repeated over and over again, and *Sugar*, in a drag tempo, has more exaggerated slurs from the saxes and a repeat from our tenor friend. He's back on *Plans*, too, the Arthur Schwartz-Howard Dietz tune, and gets off a good one. Could this be Jimmy Giuffre?

Fat Man is highly Ellingtonish, catching some of the Duke's train-in-motion beat.

There are possibilities here, but the band has to sound less lethargic and the rhythm section must swing before things will happen. (Capitol 1793, 1794, 1795.)

Oran (Lips) Page

- 7 *Main Street*
5 *Sunny's Jungle*

George: *Main Street* is a Hot Lips original and is a barrelhouse arrangement. Star of the side is trombonist Tyree Glenn, who blows a knocked-out muted boogie chorus. Lips contributes a raucous vocal in his familiar, gravel-throated manner.

Reverse is all Sonny Greer's side, the style of drums that was

(Turn to Page 15)

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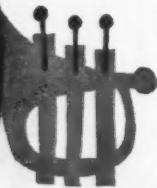
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WHAT'S ON WAX

(Jumped from Page 14)
so effective in the early Ellington band but out of date with the last decade of the association. Lips plays a mess of muted growl trumpet on the side. (Circle 3004.)

Preacher Rollo and The Five Saints

6 South
4 What You Goin' to Do When The Rent Comes 'Round?

George: The melodic South has become quite a commercial tune and Victor has kept Bennie Moten's 1927 version in the catalog all these years. This is a lively rendition of the tune featuring a clarinet chorus by Tony Parenti, who is the only member besides Rollo Laylan, drummer, whose name is known to Dixie circles. The record opens and closes with the Saints blowing Dixie. Other side features an Amos and Andy styled vocal by Marie Marcus, who also contributes some ragtime piano choruses to the melee. (MGM 11047.)

David Rose

Embraceable You
Someone to Watch Over Me
Love Is Here to Stay
Lisa
Somebody Loves Me
An American in Paris
Summertime
Rhapsody in Blue

Album Rating: 6

Pat: Given the choice of this Gershwin album and a similar collection recently put out by Decca and featuring Ella Fitzgerald, we'd unhesitatingly take the latter. However, Rose's rendition of these evergreens is tasteful, skillful, and not without some variety in treatment. *Someone* has a bright, up-tempo section which is cut too short, we think; *Love* is delicately moody, while *Paris*, a sinuous version of a piece often over-jazzed-up by others, is perhaps the most satisfactory of the lot. These

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three seemed especially noteworthy, but all are done with finesse. (MGM E85.)

George Shearing

5 Don't Blame Me
6 Brain Wave

Pat: Brain Wave, a Shearing original, is a fast number which gives room to vibist Don Elliott, guitarist Chuck Wayne, and pianist Shearing for improvisation on the first stated ensemble riff. Though none of the three does quite the best he is capable of, it is far more than you've probably heard from them in several months. Shearing and Elliott are especially productive here. Blame? Well, can't you hear it now? (MGM 11046.)

Kay Starr

4 Angry
4 Don't Tell Him What's Happened to Me

Pat: Two Daves back Kay on these: Cavanaugh on *Angry*, and Barbour on *Don't*. Can't put our finger on just what causes the trouble, but Kay is beginning to sound more and more like Beatrice and less like Bessie. It may just be the tunes, however, and in that case, it is time to dig up numbers of more righteous character, in a similar way, of course. (Capitol 1796.)

Rosetta Tharpe and Marie Knight

5 His Eye Is on the Sparrow
7 Milky White Way

George: These are both in the gospel singing category and ably presented in duet style by Decca's star gospel singers, accompanied by pianist Sam Price and his trio. The first is obviously dedicated to Ethel Waters' best selling autobiography. The other has more an approach to blues singing with a good guitar in the background. (Decca 48227.)

Large daily newspapers and national magazines continually quote from *Down Beat's* authoritative articles and news features.

REISSUES

Benny Goodman

After You've Gone
Stardust

Benny's Bugle
On the Alamo

Shivers
Slipped Disc

A Smoo-o-oth One
AC-DC Current

Liza
As Long As I Live

Breakfast Feud
Gilly

*Previously Unreleased

Jack: It's always been my feeling that the best jazz ever produced under Goodman's name came from his combo sides. Here are some of the better ones from the quintet-sextet-septet era. The previously-unissued sides are all obviously rejects, and don't rate with the best Benny's done, but you'll hear some good Charlie Christian, George Auld, Cootie Williams, and Goodman solos, though nothing particularly inspired.

AC-DC, contrary to what the title might imply, is not a Christian vehicle, but belongs almost solely to Benny. Goodman's entrance on *Liza* (Mel Powell, Mike Bryan, Morey Feld, and Red Norvo) is exactly the same as on *Shine*, released earlier and cut at the same session.

Bows to Columbia for including sides not in the original sextet album, such as *Benny's Bugle* (inspiration for Ray McKinley's tune, *My Guy's Come Back*), *Alamo*, and *Breakfast Feud*.

The sides have been cleaned up well, and reproduction is quite superior to the shellac versions.

Another in a line of great jazz LPs that have been released by various companies of late. (Columbia LP GL 500.)

Benny Goodman

Six Flats Unfinished
The Man I Love
Mission to Moscow
Clarinet
At the Darktown Strutters' Ball
Clarinet A La King
Scatter-Brain
The Hour of Parting
The Earl
Benny Rides Again

Pat: Quoting from the album notes: "Always there is a precision, a lift, and an almost visible joy in the playing that stems directly

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Things To Come

These are recently-cut records and their personnae: Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

ZOOT SINS' QUARTET (Prestige, 8/14/51). Zoot Sims, tenor; Harry Blus, piano; Clyde Lombardi, piano, and Art Blakey, drums.

Trotting; It Had to Be You; Zoot Swings the Blues; Swingin' the Blues; Coolin' the Blues; East of the Sun, and I Wonder Who.

SONNY STITT'S QUARTET (Prestige, 8/14/51). Sonny Stitt, tenor; Clarence Anderson, piano; Gene Wright, bass, and Teddy Stewart, drums.

Down With It; Happ'nin'; Waitin' for Spider, and Confessin'.

GENE AMMONS' QUARTET (Prestige, 8/14/51). Gene Ammons, tenor; Clarence Anderson, piano; Gene Wright, bass, and Teddy Stewart, drums.

Hot Stuff; Them There Eyes; When the Saints Go Marching In, and an untitled original.

BILLY ECKSTINE with RUSS CASE'S ORCHESTRA (MGM, 8/29/51). French horns—Harry Barr, John Barrows, and Bill Sandberg; reeds—Hymie Schertzer, Sid Cooper, Al Klink, and Siltz Ferguson; rhythm—Bobby Tucker, piano; Barry Galbraith, guitar; Ed Safranek, bass, and Bunny Shawker, drums.

Afraid to Dream; Never Like This; Oh, You Crazy Moon, and Once.

BOB CHESTER'S ORCHESTRA (Park, 8/31/51). Trumpets—Chuck Genduso, John

from Goodman himself." This is indeed a joyful collection. All reissues, of course, they include some of the best turned out by the Goodman band, and some sterling solos by Benny.

Mel Powell, naturally, gets a lot of room to himself, especially on his own tune, *The Earl*, a jumping effort put together without a drummer. Other bright spots: McGarity and Schertzer on *Six Flats*; Cootie, Harry Jaeger, and McGarity again on *Benny*; Toots Mondello on *Parting*; Alec Fila on *Man I Love*, which also has a Helen Forrest vocal. Only other vocal in the album is Louise Tobin's on *Scatter-Brain*, which boasts almost incredibly flexible work on the clarinet by the boss. (Columbia GL 501.)

Teddy Wilson

Cheek to Cheek
Strange Interlude
Hallelujah!
All of Me
Long Ago and Far Away
Why Shouldn't I?
Sunny Morning
You're My Favorite Memory

Pat: Cut in 1946 for Musiercraft and first issued on that now-defunct label, these are lovely examples of Wilson's work: relaxed and relaxing. Teddy's gentle, lyrical, light touch is only occasionally gilded with arpeggios and other flourishes. One of the nicest tunes is his own *Sunny Morning*, a gay little piece. Others which seem to be getting some special attention from Teddy are *Long Ago* and *Why*. (MGM E100.)

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I Got Ideas; Because of You; Belle, Belle! My Truly Fair; The Loveliest Night of the Year, and Too Young.

Same personnel, 9/4/51.

Cold, Cold Heart; Fantasy; Cool, Cool, Cool of the Evening; Shanghai; Longing for You, and I'll Hold You in My Heart.

Same personnel, 9/5/51.

Sweet Violent; How Do You Do and Shake Hands; Castle Rock; While You Danced; The World Is Waiting for the Sunrise, and Come On-A My House.

PATTI PAGE with JOE REISMAN'S ORCHESTRA (Mercury, 9/10/51). Trumpets—Yank Lawson, Chris Griffin, and Jimmy Maxwell; trombone—Lou McGarity; reeds—Sam Marowitz, Charlie O'Kane, Stan Webb, and Hank Ross; rhythm—Lou Stein, piano; Johnny Smith, guitar; Ed Safranek, bass, and Sol Gubin, drums.

Album of Christmas tunes, titles withheld by request.

ART MOONEY'S ORCHESTRA (MGM, 9/11/51). Trumpets—Jimmy Gineff and Johnny Belle; trombones—Morvin Gold, Paul Selden, and Paul Gilmore; reeds—Jerry Sanford, Ed Seali, Buzz Branner, Fred Hudson, and Kevin Summerville; rhythm—Tony Nicolletti, piano; Kenny O'Brien, bass, and Nat Ray, drums. Tony Alamo, vocals.

Oooh, Oooh, Oooh; Horoscopes Made of Roses, and Tinkle Song.

RITA MOSS with NEAL HEFTT'S ORCHESTRA (Decca, 9/12/51). Buck Clayton, trumpet; Kai Winding, trombone; George Berg and Artie Baker, reeds; Berrie Leighton, piano; Art Ryerson, guitar; George Barr, steel guitar; Irv Manning, bass, and Don Lamond, drums.

Darlin' and Love Me or Let Me Be.

ROBERTA LEE with NEAL HEFTT'S ORCHESTRA (Decca, 9/12/51). Personnel same as above except Yank Lawson, trumpet, for Clayton.

Cherokee; Slow Poke; Waitin' for That Evening Mail, and I Wanna Play House.

Hollywood Telepics

(All times PDST)

Clyde Hurley, trumpet, Dick Shanahan, drums, both famed sidemen with top bands of a few years back, spotted in lineup of "western band" featured on KTTV's new western variety opus, the *Dude Martin Show*. Other regulars include singers Sue Thompson and Dick Stewart, the Gallion Brothers trio (Dick G., guitar; Von G., bass, and Clyde Ridge, piano). Dude plays guitar, sings, emcees, leads his band. (Wednesday, 8:30-9:30 p.m.)

Marvin Ash, piano, and Harry Hines, emcees, are back on the air with their *Trade About Dixie* show on KHJ-TV (formerly KFL-TV) where strike situation that eliminated all musicians from shows was eliminated with purchase of outlet by MBS interests. Dottie O'Brien also returned in featured vocal spot. (Monday, 7:30-8 p.m.)

Jean Louise, pianist and singer of songs slanted at lonely males, is also back with her show on same channel. (Monday, 9:30-10 p.m.)

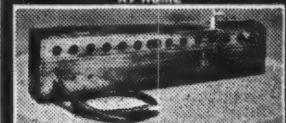
Hazel Quinn's Melodiers, unique vocal-instrumental unit, is top music feature on new KTTV series, *Melody Time*, featuring singer Patti Beams and guest artists. Hazel plays piano, arranges, and directs music. Members of her Melodiers are Janice Simmons, violin; Portia Hayee (formerly with Tommy D.), violin; Doris Savery, cello; Clarice Crosby, bass; and singers Sally Preston, Ernie Allison, Craig Mulligan, and Ed Hueston. (Tuesday, 8-8:30 p.m.)

Musky Marcelino, who headed small instrumental combo on ABC-TV's *Life with Linkletter* show last season, has voices only this year, as show returned via the film process and sponsor refused to pay AFM's 5 percent royalty. Musky is using a six-voice vocal combo. (Friday, 7:30-8 p.m.)

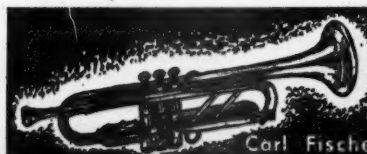
Dave Rose, who takes on his first full-TV assignment with start of Red Skelton show on NBC-TV this month (starting date not set this writing but time set at Sunday, 7-7:30 p.m.) also set as music director of radio's Hallmark show. Gives Rose two airshows in addition to the TV show, as he continues on Skelton's air stint.

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Jazz Always To Evolve, Says Jo Jones

By Nat Hentoff

Boston—"Jo Jones playing Dixieland? Man, this I've got to see!" And so a few weeks ago, incredulous Boston musicians were ambling into Storyville to watch Jo Jones at work in Johnny Windhurst's Dixieland band.

It is true that Jo's background has hardly been in the Dixieland vein. A vital factor in the Count Basie band for many years, Jo has more recently worked with Lester Young, and for months was practically a house man at New York's Birdland, where he drummed with most of the leading modern jazzmen.

Surprised

This summer he's been at the Embers with Joe Bushkin. Yet Jo enjoyed his Boston engagement with Windhurst and professed astonishment at jazzophiles' surprise that he'd work with a Dixieland combo.

"Once a man begins to improvise," Jo explained one night, "he's playing jazz. Sure, there are different styles, but it's ridiculous to put down one or more and say there's only one right kind. There's good Dixieland and swing and modern jazz; why not be able to enjoy all kinds?"

Jo, moreover, is a craftsman with the professional's respect for his vocation. Although a musician almost always feels one style more than another, he should be able, maintains Jo, to make any kind of a job.

Bands Or Combos?

The conversation switched to the standard question of whether he would rather work with large bands or, as he has since leaving Basie, with small combos. Jo's answer was that he never actually played with a big band in the usual sense of the word.

"The Basie band," Jo reminisced, "had the feel of a small band. The arrangements were almost all 'heads,' and no matter how many men we had at any one time, there was all the freedom and flexibility of a small unit."

"This was not true," Jo added, "of any of the other large bands contemporary with Basie, as good as they were in many respects."

Jo is convinced that of all the large band records of the '30s and early '40s, the Basie sides are holding up better than any of the others. In several music courses in New York schools, Jo said, Basie records are being used to illustrate what can best be termed collective improvisation.

"We'd come into the studio, decide what we wanted to play, look at the 'head,' and bang! One take, or at the most two or three, and the record was made." Some of the best sides, like the small band classics, *Dickie's Dream* and *Lester Leaps In*, weren't even planned. "We were fooling around between takes and they decided to cut them."

Complete Rapport

And they are astonishing records. With Jo, Freddie Green, Walter Page, and the Count creating a beat no other rhythm section has ever approached, soloists like Pres Young, Herschel Evans, Buck Clayton, Harry Edison, and Dicky Wells would alternate brilliantly conceived, thoroughly relaxed choruses with an ease born of feeling in context, in thorough rapport with everyone else in the band.

"And don't forget Jack Washington," Jo was intent on adding. "He didn't solo too often on baritone, but he was really the professor of that sax section. Everybody learned a lot from Jack. The same was true of Ed Lewis, the lead man in the trumpet section."

Those Basie records demonstrate perfectly the chief paradox of jazz—the fact that while it is an individualistic music with the burden of performance on the improviser, its framework is a harmony of co-operative mutual understanding.

Helped Build

Jo also pointed out that the Basie band—in particular, men like Lester Young—helped lay the foundation of modern jazz. Jo told the story of a young modern trumpet player who joined Pres' unit



(Photo by Red Wolf)
Jo Jones

fairly recently and put down Lester at first because, he said, Lester was an "old man" who was strictly a swing anachronism.

After a few weeks with Pres, the trumpeter recanted completely and asserted he'd learned more working with Young than he'd ever believed it was possible to know.

Jo himself, while he is highly adept at dropping bombs in the modern percussion idiom, can't actually be categorized as belonging to any one school. He is also one of the few drummers in jazz who can construct an integrated solo. His nightly feature spot, which would often last seven or eight minutes, was a high point of his stay at Storyville.

Study

Jo's solos are a product of years of intensive study of the potentialities of the drums. No one else in jazz has mastered the hand drumming technique with which Jo stuns audiences. Without brushes or sticks, Jo equals the best of the Haitian band drummers in his ability to make drums talk—melodically as well as rhythmically.

And unlike many drummers who throw the band off beat after a long break or solo, Jo brings the men back in at exactly the same tempo at which they cut out.

Though Jo doesn't regard himself as dated in any sense, he is constantly interested in what the younger generation of jazz beginners are doing. He's had a chance to observe them closely as his son, who is 14, is also a drummer, and plays with a group of youngsters in his own age group who are thoroughly influenced by modern trends in jazz but are also developing their own styles.

Made One Error

Jo is certain that these teenagers will be an extremely important factor in jazz in a few years. "They all know their instruments," he stresses. "They study and they're intensely serious about their music." They will not, he believes, make the same error as many young musicians did in the early days of bop.

Then, many youngsters would memorize Charlie Parker or Dizzy Gillespie solos and get on the stand thinking that was all there was to playing modern jazz. They neglected to train themselves, and so were never able to develop an original, valid style of their own.

There has been, Jo underlined, a weeding process in modern jazz in the last couple of years. The men who never took their music seriously enough to study are dropping out, but major figures like Parker and Gillespie are more creative than they ever were.

Still Studies

"And do you know," Jo emphasized, "that Dizzy still studies with a teacher and practices regularly? You never can know enough about your instrument."

Jo is firmly certain that jazz will continue to evolve. As for the critics, Jo is unimpressed with either their tirades or eulogies. "You can't play a magazine article," he says. "What matters is

SWINGIN' THE GOLDEN GATE

Two Frisco Disc Jockeys Set Up Concert Series

By RALPH J. GLEASON

San Francisco—An interesting experiment in the concert field was being readied here at presstime. Jimmy Lyons and Don Barksdale planned the first of a series of "Pops Jazz" concerts for the Bay Area. The shows will be presented on Sundays, with an afternoon performance at the Downtown theater in San Francisco and an evening performance in the Berkeley High school auditorium.

Top prices for the shows would be reserved seats at \$2. General admission is pegged at \$1.60, with students and servicemen getting in for \$1.20. The capacity of the Downtown is about 1,700 and the Berkeley auditorium is almost 3,500.

Lineup

Lineup for the first show was Andre Previn, currently stationed at the sixth army headquarters here, Betty Bennett, Vernon Alley, and Cal Tjader, plus Armando Parazo.

A batch of reinforcements from Hollywood included Shelly Manne, Art Pepper, Shorty Rogers, and Maynard Ferguson, plus pianist Paul Smith.

The next concert is tentatively slated for either the last Sunday in October or the first in November. That's about the only free time left this fall, as the Bay Area is due for a run of concerts fit to make anyone's heart happy and purse sore.

The Eckstine—Shearing package comes through Oct. 14 and 15; JATP hits town Nov. 17 and 18, and the Stan Kenton "Innovations" is slated for Nov. 28 and 29—Thanksgiving eve and night.

In what amounted to another cloak and dagger promotion, blues singer Joe Turner played a three-day date at Slim Jenkins' in Oakland and a dance at the Shrine hall there. This was in early September, for the record.

BAY AREA FOG: Ciro's, which has been dark for some time, reopened recently and is now featuring a Dixieland unit on Sunday's in a jam session. Jack Minger, Jack Sheedy, and George Probert are the two-beat stalwarts involved in most of the affairs... There's a soldier at Fort Ord here who's been blowing all the local cats off the stand on tenor. No one seems to know his name. They just talk about "The Soldier."... Is Peggy Mann going to be the next Mrs. Del Courtney?

Benny Watkins planning a series of jam session dates... MGM is reported interested in Betty Bennett... Joe Alexander at the Clef Club.

In Hospital

Teddy Noga of the Eastmen trio hospitalized with a strep throat... The Black Hawk is hoping to bring back Erroll Garner shortly after the first of the year... Hadda Brooks did very well in the spot in September.

Merced Gallegos, El Rey Del Mambo en California, has regular Sunday afternoon gigs at Sweet's ballroom. Trumpeter Allen Smith is featured with him... Roy Hawkins did a brace of one-niters here in mid-September... The Lionel Hampton band back (again!) for dates at the Trianon, Stockton, and other cities in northern California.

There's a possibility that the George Lewis band might come up from New Orleans for some dates in San Francisco... There's a further possibility that the Pete Kelly band from the radio show of the same name will play the Hangover later this year. Doc Dougherty also is planning on getting the new Jack Teagarden group about the end of October.

what happens on that stand, and more is happening all the time."

Barnet Sextet Ready For Road

Hollywood—Charlie Barnet had one strong assertion to make as he prepared to leave here the last of September with his newly-formed sextet. "This is not going to be another rat race of one-niters," he said. "Our shortest stand, so far as I know, will be our kick-off date at the Officers' club in El Paso."

As of this deadline Charlie's new combo, launching of which will mark (he says) his final goodbye to big bands, didn't line up quite as he originally announced, but it gave promise of being a very interesting unit.

Charlie plays alto and tenor; Vern Smith, trumpet; Ziggy Elmer, trombone (and manager), and Johnny Markham, drums. Piano and bass spots were still to be filled. Much of their repertoire will consist of small band adaptations of the numbers featured by Barnet with his big band.

Rudy Traylor Combo To Record For RCA

New York—Rudy Traylor, former name band drummer, has signed an RCA Victor contract to record with an eight-piece rhythm and blues combo, with Mary Louise on vocals.

Traylor worked with the bands of Earl Hines, Jimmy Mundy, Lips Page, and others, and was featured in recent years in the Diamond Horseshoe show.

The Marty Marsala band, incidentally, broke the house record in August, Doc says, outdrawing everybody.

Cafe Society Open Again

New York—Cafe Society, which was closed by the government Aug. 2 as a result of tax arrears, reopened Sept. 14, its financial difficulties apparently straightened out. Reopening show featured only Pearl Primus and the Sammy Ben-skin combo. Valaida Snow, who was supposed to open, canceled out at the last minute.

Nellie Luther has been booked for Oct. 12.

Sidemen Switches

Stan Kenton: Bill Russo, trombone, for Milt Bernhart... Ray Anthony: Billy Ussellon, tenor, for Buddy Wise (out temporarily with yellow jaundice), and Bill Cronk, bass, for Al Simi... Tony Pastor: Lou Oberg, trumpet, for Bob Funk.

Tommy Dorsey: Buddy Childers, trumpet (from Stan Kenton), added, and Carl Whittington, bass, for Bonnie Wetzel... Harry James: Herbie Steward, alto, added... Blue Barron: Mel Lawrence, drums, for Bob Morris.

Woody Herman: Jack Green, trombone, for Jerry Dorn; Dick Hafer, tenor, for Jack Dulong; Jimmy Chapin, drums, for Sonny Igoe (to Tommy Dorsey), and Nat Pierce, piano, for Dave McKenna... Eddie Wiggins: Bobby Sutherland, trumpet, added... Buddy Morrow: Dick Hoffman, trumpet, for Don Joseph.

Tony Aless (Steve Allen show): Ed Shaughnessy, drums, for Morey Feld... Miguelito Valdes: Ray Rivera, bongos, for Chino Pozo (to Perez Prado)... Frankie Damone: Russ Saunders, bass, for Bill Goodall.

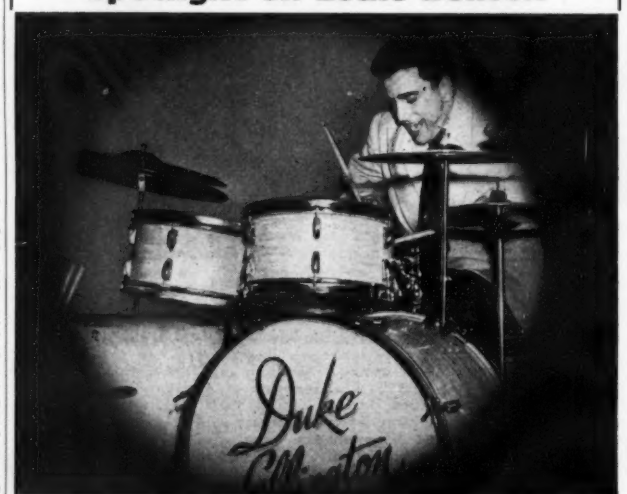
Claude Thornhill: Don Manning, drums, for Frank Uffe Bode... Lee Castle: Casey Bourke, trumpet, for Buzz King... Vaughn Monroe: Ed Shadowsky, trumpet, for Lou Olds, and Dick Lasala, trumpet, for Ruby Weinstock.

Ralph Flanagan: Buddy Lowell, drums, for Sonny Mann... Tommy Tucker: Jimmy McArdle, drums, for Larry Callahan; Vern Friley, trombone, for Bert Prager, and Mark Chimbelle, alto, for Eddie Caine (to Louis Prima)... Jimmy Dorsey: Bobby Stiles, trumpet, for Bitsy Mullins.

Bernie Cummins: Lou Gentile, trumpet, for Dick Hoffman... Johnny Windhurst: Bob Saltmarsh, drums, for Walt Gifford... Willie Fischer: Marion Lange, vocals, for Connie Loren.

(Advertisement)

Spotlight on Louie Bellson



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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; HFC—Harold F. Oley, 8848 Sunset Blvd., Hwd.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 555 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 39 Rockefeller Plaza, NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Kayes, Georgie (Cinderella) Bridgeport, Conn., nc
Kenton, Stan (On Tour) GAC
Kerns, Jack (Stork) Shreveport, La., nc
King, Henry (Shamrock) Houston, h

Laine, Buddy (On Tour) MCA
Lande, Jules (Ambassador) NYC, h
LaSalle, Dick (Stetler) Washington, D.C., h
Lee, Norman (Oh Henry) Chicago, h
Lester, Dave (Latin Quarter) Boston, nc
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Tommy (Mayfair) Wichita, Kans., nc
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Rustic Cabin) Englewood, N.J., 10/9-22, rh
Lopes, Vincent (Taft) NYC, h

Maher, Bill (Holiday Inn) Morrisville, Pa., h
Marshall, Harry (Copley-Plaza) Boston, h
Masters, Frankie (Edgewater Beach) Chicago, Out 10/12, h
Matthey, Nicolas (Plaza) NYC, h
Mayburn, Jerry (Pavilion) Myrtle Beach, S.C., h
McGrew, Bob (Broadmoor) Colorado Springs, h
McLean, Jack (Hilton Manor) San Diego, h
Miller, Bob (Last Frontier) Las Vegas, h
Milton, Roy (Paradise) Detroit, 11/3-5, t
Miss, 11/6-9, nc; (Celebrity) Providence, R.I., 10/18-21, nc; (Oasis) L.A., 11/27-12/23, h
Morrow, Buddy (Vogue Terrace) McKeesport, Out 10/7, nc

Neighbors, Paul (Aragon) Chicago, Out 10/7, h; (Royal Steak House) Jackson, Miss., 11/6-9, nc; (Shamrock) Houston, 12/4-14, h
Nye, Walter (Riviera) Ft. Lee, N.J., nc

O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Flame) Phoenix, nc

Pannell, Bill (Roosevelt) Hwd, h
Patterson, Tony (Thunderbird) Las Vegas, Out 10/10, h
Pearl, Ray (Schroeder) Milwaukee, Out 10/7, h; (Aragon) Chicago, In 11/6, h
Perrault, Claire (Grove) Orange, Texas, nc
Petit, Emile (Versailles) NYC, nc
Phillips, Clay (Colonial) Rochester, Ind., h
Phillips, Teddy (Aragon) Chicago, 10/9-11/4, h
Pieper, Leo (Tranion) Chicago, 11/13-12/23, h
Pontrelli, Pete (Figueras) L.A., h
Pruden, Hal (Baker) Dallas, h

Raeburn, Boyd (Paramount) NYC, 10/10-23, t
Raginsky, Mischa (Biltmore) NYC, h
Reid, Don (Balinese) Galveston, Out 11/2, h
Reichman, Joe (Mark Hopkins) San Francisco, 10/10-12/2, h
Reisman, Ned (Blackstone) Chicago, h
Richman, Red (Kid Kaplan's) Hartford, Conn., r
Robbins, Ray (Peabody) Memphis, Out 10/14, h

Sands, Carl (Oriental) Chicago, t
Saunders, Red (DeLisa) Chicago, nc
Schaffer, Charlie (Gull Lake) Richland, Mich., h
Selby, Chuck (Valley Dale) Columbus, O., h
Simms, Jimmy (Club 96) Panama City, Fla., nc
Snider, Leonard (Plamor) Wichita, Kans., h
Stabile, Dick (Ciro's) Hwd., nc
Sullivan, Joe (Town) Houston, nc

Thornhill, Claude (On Tour) MCA
Tucker, Orrin (Stevens) Chicago, h

Van, Arthur (Colonial) L.A., b

Waldman, Herman (Adolphus) Dallas, h
Watkins, Sammy (Stetler) Cleveland, h
Weik, Lawrence (Aragon) Ocean Park, Calif., h

Williams, Griff (Roosevelt) New Orleans, 10/18-11/14, h
Worth, Stanley (Pierre) NYC, h

Young, Sterling (El Rancho) Sacramento, Calif., b

Combos

Abbey, Leon (Crown Propeller) Chicago, nc
Albani, Pedro (Mayflower) Atlantic City, h
Alley, Vernon (Black Hawk) San Francisco, h
Alvarez, Fernando (Copa) NYC, nc
Alvin, Danny (Isabelle) Chicago, r
Armstrong, Louis (Latin Quarter) Boston, Out 10/15, nc; (Celebrity) Providence, R.I., 10/18-21, nc; (Oasis) L.A., 11/27-12/23, h
Archey, Jimmy (Jimmy Ryan's) NYC, nc
Arden Quartet, Ben (Mayflower) Akron, O., h
Assunto, Frank (Famous Door) New Orleans, nc

Back Sextet, Will (Congress) Chicago, Out 10/23, h
Bailey, Buster (Lou Terrani's) NYC, nc
Bal Blue Two (Horizon) Great Falls, Mont., nc
Barnet Sextet, Charlie (Ciro's) Philadelphia, Out 10/7, nc; (Celebrity) Providence, R.I., 10/18-21, nc; (Oasis) L.A., 11/27-12/23, h
Bari Trio, Gene (Biltmore) L.A., h
Barlow, Dick (Athletic Club) Milwaukee, 10/6-19, h
Bartoneers (Glass Bar) Hoboken, N.J., cl
Bassoon Quintet, Dud (Tyler's) Avenel, N.J., Out 10/23, cc
Basin St. 6 (Lefant's) New Orleans, nc
Bochet, Sidney (Storyville) Boston, 10/14-27, nc; (Rendezvous) Philadelphia, 10/28-11/25, nc
Bel Trio (Flamingo) LaCrosse, Wis., nc
Bennett Trio, Bill (Blackstone) Chicago, h
Benskin, Sammy (Cafe Society) NYC, nc
Big Four (Preview) Chicago, nc
Big Three Trio (Forest Park) St. Louis, Out 10/7, h
Billings Trio, Bernie (Knotty Pine) Lankership, Calif., nc
Brant, Ira (Little Club) NYC, nc
Brant, Abbey (Charles Foy's) L.A., nc
Bynack, George (Zebra) Scranton, Pa., Out 11/3, nc

Campo, Pupi (Riviera) Ft. Lee, N.J., nc
Cannon, Don (Trading Post) Houston, nc
Carroll, Trio, Barbara (Teddy's Chateau) NYC, nc
Carter, Benny (Tiffany) L.A., Out 10/9, nc
Cavanaugh Trio, Page (Basil's) Kokomo, Ind., Out 10/7, nc
Celestin, Papa (Paddock) New Orleans, nc
Clipper-Tones (Karabar) Duluth, Minn., nc
Cobb, Arnold (Paradise) Detroit, 10/6-11, t
Cole, Mel (Vine Gardens) Chicago, nc
Collins, Lee (Victory) Chicago, cl
Conley Trio, Tom (Alexandria) Newport, Ky., nc
Connor, Mel (Swan) Glenwood Landing, N.Y., nc
Cool, Harry (Stage) Chicago, nc
Cook's Top Hats, Pete (Robert's) N. Riverside, Ill., nc
Cosmopolitans (Mickey's Pit) Chicago, nc

Dacito (China Pheasant) Seattle, nc
Daily, Pete (Royal Room) Hwd., nc
Damone Trio, Frank (Hickory House) NYC, nc
Davis, Johnny (Tic-Toc) Milwaukee, nc
Davison, Wild Bill (Condon's) NYC, nc
DeFord Trio, Charlie (Arnie's) Winona, Minn., cl
Dennis, Fats (Gasper's) New Orleans, nc
Dennis, Mort (Stetler) St. Louis, In 10/8, h
Deuces Wild (Midway) Pittsburgh, cl
Devaney, Art (Bellerville) Kansas City, h
Dial, Harry (Small's) NYC, nc
Diaz, Horace (St. Regis) NYC, h
DiCarlo, Tommy (Melody) Lynn, Mass., nc
Dickerson, Dick (Showtime) Galveston, nc
Downs Trio, Evelyn (Milestone) Englewood Cliffs, N.J., r
Duffy, George (Skyway) Cleveland, cl
Duka Trio, Sammy (Meyers) Dearborn, Mich., cl

Eadie & Rack (Blue Angel) NYC, nc
Eaton, Johnny (Claudia) Cheshire, Conn., nc
Edenfield Quartet, Paul (Sand Bar) Augusta, Ga., nc
Erwin, PeeWee (Nick's) NYC, nc
Esposito, Nick (Pack's) San Francisco, nc
Evans, Doc (Pit) Minneapolis, nc

Fay's Krazy Kats, Rick (Cabin) Helena, Mont., cl
Fidler, Lou (Larry Potter's) L.A., nc
Fields Trio, Eugene (Bon Soir) NYC, nc
Flamingos (Pickwick) Syracuse, Ind., cl
Ford Quintet, Billy (Nite Cap) Newark, Out 10/14, nc
Four Bits of Rhythm (Say When) San Francisco, nc
Four Freshmen (Fack's) San Francisco, nc
Four Gigolos (Clock) Morristown, Pa., cl

Galian, Geri (Ciro's) Hwd., nc
Garcia, Lucio (LaSalle) Chicago, h
Garner, Erroll (Embers) NYC, nc; (Rendezvous) Philadelphia, 12/3-9, nc
Gibson's Red Caps, Steve (Blue Mirror) Washington, D.C., Out 10/31, nc; (Copa City) Miami Beach, In 12/17, nc
Gifford Trio, Dave (Chapel Inn) Pittsburgh, nc
Gilbert, Jerry (Elms) Excelsior Springs, Mo., h
Gilland, Tony (Roslyn Inn) Philadelphia, nc
Gillespie, Dizzy (Capitol) Chicago, Out 10/30, cl
Goofers (Ciro's) Philadelphia, 10/8-20, nc
Gordon, Dexter (150 Club) San Francisco, nc

Gordon, Stomp (Musical Show) Columbus, O., Out 10/27, cl; (Ringside) Mansfield, O., 10/28-11/24, nc; (Sunset) Mt. Vernon, O., 11/25-12/23, nc
Gruzo Trio, Joe (Three Deuces) NYC, nc
Green Trio, Harry (Knickerbocker) NYC, h
Grimes, Tiny (Braas Rail) Chicago, nc
Guydee, Harold (Avenue Terrace) Grand Rapids, Mich., nc
Hale Trio, Martin (Tutz') Milwaukee, nc
Halprin, Bob (Sunset) Niantic, Conn., r
Harding & Moss (Angelo's) Omaha, nc
Harlan Trio, Lee (Ti-Pi-Tinn) Waterloo, Ia., Out 10/7, r
Harmonaires (Park Inn) Roselle Park, N.J., cl
Henderson, Horace (Strand) Chicago, h
Hermans, Jose (Neville) Ellenville, N.Y., cc
Herrington, Bob (Clermont) Atlanta, Ga., Out 11/17, h
Hill Trio, Vernon (Rowe) Grand Rapids, Mich., h
Hoagy, Norm (Showboat) Seattle, nc
Hodes, Art (Helsing's) Chicago, nc
Hodges, Johnny (Storyville) Boston, nc
Horton, Four, Ray (Florence) Missoula, Mont., h
Hollander Trio, Willie (Delano) Miami Beach, h
Holmes, Alan (Astor) NYC, h
Hunt, Pee Wee (Blue Mirror) Washington, D.C., Out 10/7, nc; (Angler's) Williamsport, Pa., 10/9-21, nc; (Colonial) Toronto, 10/29-11/11, nc; (Zanzibar) Denver, 12/10-16, nc

Ile, Jimmy (Rupneck's) Chicago, r
Jasen Trio, Stan (Allen's) Spokane, Wash., Out 10/20, nc
Keeler, Ford (Claire de Lune) Wichita Falls, Texas, r
Kelly, Claude (Greenpoint) Muncie, Ind., nc
Lamare, Nappy (Sardi's) L.A., nc
Lane, Johnny (1111 Club) Chicago, nc
Larkins Trio, Ellis (Blue Angel) NYC, nc
Lee, Vicky (Cinderella) Wilson, N.C., h
Lewis, George (El Morocco) New Orleans, nc
Long Trio, Mickey (Forno's) Binghamton, N.Y., In 10/11, r
Los Nortenos (Plantation) Molise, Ill., Out 10/7, nc

Mallard, Sax (Crown Propeller) Chicago, nc
Manone, Wingy (Colonial) Toronto, Out 10/6, nc
Maraisa, Marty (Hangover) San Francisco, nc
Martin, Jack (Thunderbird) Las Vegas, h
Marvin & Rita (Marine Grill) Aurora, Ill., cl
Masters' Dream-Aires, Vick (Sundown) Phoenix, Ariz., nc
McCormicks & Bill Jacoby (Miami) Dayton, O., h
McCune, Bill (Tavern-on-the-Green) NYC, Out 10/14, r
McPartland Trio, Marian (Blue Note) Chicago, Out 10/19, nc
Meado Fourome, Mitz (Seven Seas) Anchorage, Alaska, nc
Melis Trio, Jose (Park Sheraton) NYC, h
Merry Macs (Chase) St. Louis, In 12/3, h
Metrotones (Forest Park) St. Louis, h
Meadow Larks (Gussie's Kentucky) Chicago, nc
Middleman, Herman (Carousel) Pittsburgh, nc
Mole, Miff (Jazz Ltd.) Chicago, nc
Monte, Mark (Plaza) NYC, h

THE BIG FOUR

Charlie VENTURA
Buddy RICH
Chubby JACKSON
Marty NAPOLEON
Now appearing Preview, Chicago
Direction: Don Palmer

Morgan & Dean (Colony) Omaha, r
Morgan, Louell (Snookie's) NYC, nc
Munro, Hal (Flame) Duluth, Minn., nc
Nichols, Big Nick (Paradise) NYC, cl
Nichols, Red (Blue Note) Chicago, 10/5-18, nc; (Flame) St. Paul, 10/22-11/4, nc; (Casino) Quincy, Ill., 11/19-25, nc
Norro, Red (Embers) Birmingham, Ala., nc
Novelaire (Lotus) Birmingham, Ala., nc
O'Brien & Evans (Hi-Ho) East Dubuque, Ill., cl
Ory, Kid (Club 331) Hwd., nc
Otis, Hal (Crest) Detroit, nc
Otis, Johnny (Paradise) Detroit, 10/12-18, t

Pagna Quintet, Sonny (Fort Pitt) Pittsburgh, h
Paris Trio, Norman (Ruban Bleu) NYC, nc
Paul, Les (Casino) Toronto, Out 10/10, t; (Paramount) NYC, 10/10-23, t
Penthouse Four (Commando) Henderson, Ky., nc
Perry, Ron (Beverly Hills) Beverly Hills, Calif., h
Pinkard, Bill (Jimmie's Palm Garden) Chicago, nc
Powell Trio, Henry (Flamingo) Wichita, Kans., nc
Powers, Pete (Iona) Hubbards, N.S., Out 12/1, nc
Prima, Leon (500 Club) New Orleans, nc
Pringle, Gene (Hillcrest) Toledo, h
Purrell, Ray (Borsellino's) Cleveland, nc

Quartones (Herbie's Cactus) Boston, nc
Ragon, Don (Stockmen's) Elko, Nev., h
Re, Payson (Stork) NYC, nc
Reininger, Johnny (Belle Vista) New Orleans, nc
Reyes, Chuy (Mocambo) Hwd., nc
Rivers, Blondo Tones, Gene (The Inn) Valparaiso, Fla., h
Rist Bros. Trio (Grand) Havre, Mont., h
Rodney, Don (Waldorf-Astoria) NYC, h
Rodney, Red (Roc-Mar) Schenectady, N.Y., Out 10/7, nc
Rotgers, Ralph (Ambassador) Chicago, h
Rumsey, Howard (Lighthouse) Hermosa Beach, Calif., nc

Saltzman, Dick (Ciro's) San Francisco, nc
Samuels, Bill (125 Club) Chicago, nc
Sandler, Harold (Warwick) Philadelphia, 10/15-1/5, h
Saunders, Milt (Warwick) Philadelphia, Out 10/13, h; (Tavern-on-the-Green) NYC, In 10/16, r
Savage Quartet, Johnny (Berghoff Gardens) Ft. Wayne, Ind., r
Schenk, Frankie (Paramount) Albany, Ga., nc
Scobey, Bob (Victor & Roxie's) San Francisco, nc
Sepia Sonics (Blue Bonnet) Wichita, Kans., nc
Shard Trio, Jerry (Piccadilly) NYC, h
Shevak, Iggy & Ross, Arnold (Sunny's Rancho) Hwd., nc
Smith Quartet, Bud (Sarnes) L.A., nc
Smith Trio, Paul (Gourmet) L.A., nc
South, Eddie (Airliner) Chicago, nc
Spanier, Muggsy (Rendezvous) Philadelphia, Out 10/14, nc; (Nick's) NYC, nc
Sprar, Paul (Drake) Chicago, h
Stacy, Jess (Hangover) L.A., nc
Stanton, Bill (Elks) Lewiston, Idaho, nc
Stylists (Eddie's) San Diego, Calif., nc

Tatum, Art (Celebrity) Providence, R.I., 10/22-28, nc
Teter Trio, Jack (White Pub) Milwaukee, nc
Thal, Pierson (Sheppard AFB) Wichita Falls, Texas, Out 10/6
Thompson, Kay & Williams Bros. (Adolphus) Dallas, 10/29-11/11, h
Three Bars of Rhythm (Brass Rail) Chicago, cl
Three Sweets (Grange) Hamilton, Ont., nc
Three Twins (Colony) Waterloo, Ia., Out 10/7, nc
Trimarkie, Don (Roosevelt) Pittsburgh, h
Troup Trio, Bobby (Cafe Gala) Hwd., nc
Tucker, Jimmy (Broadmoor) Colorado Springs, h
Tunemixers (Buddy Baer's) Sacramento, Calif., Out 10/8, nc; (Theater) Oakland, Calif., 11/6-1/23, nc
Turzy, Jane (Seville) Montreal, Out 10/10, t
Two Beaux & a Peep (Tic Toc Tap) Sheboygan, Wis., 10/22-11/18, nc

Varela, Dante (Ciro's) Hwd., nc
Velvetones (Chicagoan) Chicago, h
Venuti, Joe (Mike Lyman's) Hwd., nc
Vesely, Ted (Red Feather) L.A., nc
Wagners (Sky Club) Aurora, Ill., nc
Warren, Ernie (Little Club) NYC, nc
Washington, Booker (Bee Hive) Chicago, nc
Watson, Dudley (43 Club) Sunnyside, L.I., N.Y., nc
White Trio, Hal (Mt. Royale) Montreal, h
Wiggins, Eddie (Band Box) Chicago, cl
Williams, Clarence (Village Vanguard) NYC, nc
Willis Trio, Dave (Palomino) Cheyenne, Wyo., nc
Wink Trio, Bill (Nocturne) NYC, nc
Woods Trio, Roy (Mint) LaCrosse, Wis., nc

Yankovic, Frankie (Village Barn) NYC, nc

York, Frank (Sherman) Chicago, h

Young, Lester (421 Club) Philadelphia, 12/3-8, nc

Zany-acks (Mocambo) Chicago, nc

Singles

Ash, Marvin (Astor's) Hwd., cl
Baker, Josephine (Roxie) NYC, t
Bales, Burt (Kubla Kahn) San Francisco, nc
Barron, Leigh (Stank House) Chicago, r
Brown, Louise (Copa) Chicago, cl
Clary, Robert (Cafe Gala) Hwd., nc
Damar, Shoshana (Village Vanguard) NYC, nc
DiVito, Buddy (Gussie's Kentucky) Chicago, Out 10/6, nc

(Turn to Page 18)

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Roundtable Of Scholars Offers Definition Of Jazz

By MARSHALL STEARNS

New York—As the third roundtable, "Definitions in Jazz," at Music inn, Lenox, Mass., came to a successful close on Labor Day, the ultra-hip New York clarinetist, Tony Scott, was converted. "From here in," he stated, "jazz is no longer the step-child of the arts." Oldtime guitarist and blues singer John Lee Hooker composed Room 33 Blues in honor of the occasion and the fact that lively discussions had held him sleepless for a week ("Great God, it's killin' me!").

For more than a week, Music inn was the frantic scene of lecture demonstrations in the evening by one of the professors, who illustrated his points with rare recordings and performances by the artists, followed the next morning by a scholarly panel discussion in which the experts, the artists, and interested guests participated and during which professorial premises were tested and over-all conclusions reached.

Plan Another

Seasoned jazz lovers, who arrived from all over the country, departed with the solid conviction that the study of jazz as a vital force in American civilization had finally been launched. Plans for a fourth roundtable next August are under way.

On the last day, during the closing moments of the final panel, unanimous agreement was miraculously reached on a basic definition of jazz to serve as a foundation for future research. Lexicographers take note!

The professors consisted of anthropologist Richard Waterman, head of the Laboratory of Comparative Musicology at Northwestern University; musicologist and folklorist Willis James, of Spelman college, Atlanta, Director of the Fort Valley Folk Festival; pianist and composer John Mehegan, teacher at the Juilliard School of Music, and the writer.

Find Definition

Reversing the procedure of the panel, here is the final definition: "Jazz is an improvisational American music utilizing European instrumentation and fusing elements of European harmony, Euro-African melody, and African rhythm." A book could be written on the meaning of most of these 20 words, and the panel intentionally kept the definition simple, general, and basic.

Perhaps the best way to indicate the importance of this definition is to quote the current definition in Webster's Dictionary: "Jazz is a

Point Of View

New York — Gene Williams heard this one recently and passes it on.

A trumpeter famed for the weird sounds he produces was showing a picture of his not-so-pretty bride to another musician.

"Wow," said the other musician, "how could you marry this? Her nose goes one way, her face the other, and her eyes go in both directions. She's a real ug!"

"Man," said the trumpeter, "don't you dig distortion?"

BAND POLL COUPON

As announced in the Oct. 19 issue (page 10) this coupon will entitle you to an official ballot with which to make your selections in Down Beat's 15th annual Band Poll.

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Dameron Joins Moose Jackson

New York—Tadd Dameron, pioneer bop arranger with Dizzy and former Capitol recording artist, is now playing piano and arranging with Moose Jackson's rhythm-and-blues-type band.

Moose was formerly known as Bull Moose Jackson, but recently threw out the Bull.

type of American music, characterized by melodious themes, subtly syncopated dance rhythms, and varied orchestral coloring."

This definition does a fair job of describing the kind of music Paul Whiteman played on Feb. 12, 1924, at Aeolian hall, which featured compositions by MacDowell and Friml "adapted to dance rhythm." But the "melodious themes" and "orchestral coloring" of jazz are relatively unimportant, while something much more complex than "subtle syncopation" takes place in any good jazz.

Some Argument

At the panel discussions, the phrase "American music" was adopted without debate, but the word "improvisational" caused some argument. Guy Lombardo's music is surely American—should it be included in the definition? In so far as his arrangements are derived from the improvisations of long ago, he is included as it stands, but on a dilute level of his own.

The word "dance" was eliminated by a close vote, following the argument that Bessie Smith's *Back Water Blues* is not exactly dance music, while Sammy Kaye, for example, plays nothing much else. Again, since jazz has been deeply molded by European instruments, this factor was included.

The rest of the definition describes the general origins of jazz in terms of the three traditional subdivisions of all music: harmony, melody, and rhythm. Since jazz uses the whole of neither the European or African musical heritage, but rather a highly selective blending of both, it is uniquely American, and the definition points the dominant trends.

Saved for Later

Melody, for example, is described as Euro-African to indicate that jazz uses a scale of its own with "flexible intervals" at the third and seventh, i.e. "blues notes," which can only be explained by a kind of mixed ancestry. Discussion of these technical details, however, was reserved for later roundtables.

The members of the Roundtable feel that they have merely made a beginning—but a durable one—on a large and vital subject, and any and all suggestions regarding this definition or the next subject that should be considered will be gratefully studied.

Mahalia Shows Profs Her 'Bounce'



(Photo by Clemens Kallischer)

New York—Mahalia Jackson, whose gospel singing stimulates religious enthusiasm in churches all over the country, has long been a favorite of jazz fanciers and musicologists. With a voice in the shoutin' tradition, Mahalia says shyly that "All I do is to add a little bounce." Here she does it for some friends, including four professors, at a recent jazz roundtable in Lenox, Mass. The man closest to Mahalia is unidentified, but the others, left to right, are John Mehegan of Juilliard; Richard Waterman of Northwestern; Marshall Stearns of Hunter; jazz writer John Hammond, and Willis James of Spelman college.

San Diego's Pacific Square Sold; To Reopen Elsewhere

San Diego—They called it a day at Pacific Square the other night—midst echoes of a decade of music.

The county has purchased Pacific Square ballroom for expansion of its offices at nearby Civic Center, and a new Square is planned in another site.

It will be quite a thing, the new Square, with room for dances, circuses, basketball games, bicycle races. Owner Walter Stutz envisions a combination of the Chicago Stadium and Madison Square Garden on a smaller scale, with some of his own ideas tossed in.

Will Continue Bookings
Meanwhile, his promotion director, Andy Andersen, will continue to bring bands to this city at another ballroom yet to be announced. Despite plans for a more expansive Square, it won't be the same, of course—either from a sentimental or realistic viewpoint. For when the Square was opened, the night of Dec. 31, 1940, it was an era of big bands—Goodman, Shaw, Dorsey, Miller.

Tommy Dorsey's band was at the Square that cold (for San Diego, that is) New Year's Eve, and 4,700 persons came to dance. The point was proved: San Diego, then stirring for the war boom, would support "names" in music.

More and More
And on they came—the Dorseys, Hampton, Krupa, and Woody. Louis Armstrong was there, and Ella Fitzgerald and Guy Lombardo and Les Paul and Xavier Cugat and Billy Eckstine and, finally, Frankie Carle.

Always you could foresee a large crowd when either Harry James or Les Brown appeared. It was James, in fact, who set the house attendance record of 5,308 persons.

Liked 'Em
San Diego liked Harry and Les, two leaders of good conscience who always gave their best, unlike some others (whose record sales took a dip later in this town) bored at being west of Hoboken.

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Band Routes

(Jumped from Page 17)

Dudley, Clarence "Mop" (511 Club) Baltimore, ne
Eckstine, Billy (Oasis) L.A., 10/8-21, ne
Facey, Stan (Streamliner) Chicago, ne
Flowers, Pat (Baker's) Detroit, ne
Frye, Don (Jimmy Ryan's) NYC, ne
Gaillard, Slim (Nomad) Atlantic City, ne
Gibson, Harry The Hipster (Say When) San Francisco, ne
Gomez, Vicente (La Zambra) NYC, ne
Griffin, Ken (American Legion) Clinton, Iowa, 10/13-15; (Palace) Rockford, Ill., 10/19-21, t
Hall, Juanita (Rendezvous) Philadelphia, 10/15-21, ne
Hamilton, Sam (Byline) NYC, ne
Harper, Ernie (Berita) Chicago, cl
Haymes, Dick (Riviera) Ft. Lee, N.J., out 10/10, ne
Hildgarde (Edgewater Beach) Chicago, 10/12-11/22, h
Howard, Camille (Paradise) Detroit, 11/2-8, t
Hug, Armand (Wohl) New Orleans, h

If occasionally there were lazy performances by ranking names, it never was the Square's fault. In these 10 years the Square tried all ways to bring the best in popular music to San Diego. And in that sense, the Square—like Harry and Les—never failed its public either.

—Don Freeman

Hunter, Lurlean (Streamliner) Chicago, ne
Ives, Burl (Nicollet) Minneapolis, Out 10/14, h
Kay, Beatrice (Nicollet) Minneapolis, 10/15-28, h
Kirby, Carmen (Airliner) Chicago, ne
Kirk, Lisa (Ciro's) Hwd, ne
LaFell, Cappy (Cairo) Chicago, ne
Laine, Frankie (Paramount) NYC, 10/10-25, t
Little Esther (Paradise) Detroit, 10/12-18, t
Lutcher, Nellie (Cafe Society) NYC, In 10/12, ne
Mercer, Mabel (Byline) NYC, ne
Miles, Denny (Leighton's) Ardsley, N.Y., cl
Mills, Sinclair (Plantation) Moline, Ill., ne
Mitchell, Guy (Capitol) Washington, D. C., Out 10/10, t; (Golden) Reno, In 11/7, h
Mooney, Joe (Squeezers) Rochester, N.Y., ne
Mossman, Ted (Desert Inn) Las Vegas, h
Page, Patti (Capitol) Washington, D. C., Out 10/10, t; (Chicago) Chicago, 10/12-25, t
Raeburn, Betty (Park Inn) Roselle Park, N.J., cl
Raye, Martha (Bayshore Royal) Tampa, Fla., h
Reed, Lucille (Streamliner) Chicago, ne
Richards, George (Hunt) Berwyn, Ill., ne
Rocco, Maurice (Oasis) L.A., 10/22-11/4, h
Savage, Bob (Fairmont) San Francisco, Out 10/14, h
Shaw, Marie (Captain's Table) Hwd, ne
Short, Bobby (Cafe Gala) Hwd, ne
Stevens, April (Golden) Reno, Out 10/16, h; (Chase) St. Louis, In 11/2, h
Strand, Les (Streamliner) Chicago, ne
Sunase, Yma (Pierre) NYC, h
Sutton, Ralph (Condon's) NYC, ne
Terrell, Kay (Robidoux) St. Joseph, Mo., h
Tino, Val (Captain's Table) Hwd, ne
Tobin, Shirley (Seneca) Rochester, N.Y., h
Tucker, Sophie (Chase) St. Louis, In 11/22, h
Vaughan, Sarah (On Tour) MG
Walter, Cy (Drake) NYC, h
Washington, Dinah (Paradise) Detroit, 10/5-11, t; (Harlem) Philadelphia, 10/15-21, ne
Wellington, Kokomo (St. Moritz) Chicago, cl
White, Ellen (Phillips) Kansas City, h
Whiting, Margaret (Chase) St. Louis, In 10/18, h
Williams, Earl (Celebrity) Providence, R.I., Out 10/7, ne
Williams, Joe (DeLisa) Chicago, ne
Wilson, Julie (St. Regis) NYC, h
Wittwer, Johnny (Hangover) San Francisco, ne

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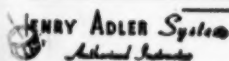
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(Photo by Kaye Sparks)

Chicago—Lot of cutting-up livened the Blue Note stay of Duke Ellington's band recently, and evidence is this impromptu shot smuggled out by the Beat. That's drummer Louie Bellson changing his socks, with Harold Baker and Britt Woodman looking startled behind him. The Duke's band broke a couple of attendance records during its two weeks at the loop jazz spot.

At Waldorf-Astoria

New York—Former band vocalist Don Rodney, now fronting a quartet, opened at the Waldorf-Astoria on Oct. 1 for an indefinite stay. Backing him are Moe Wechsler, piano; Marty Ravatto, accordion, and Irv Lang, bass.



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Carle-Sponsored Tenor Shows Great Possibilities

By Don Freeman

San Diego—It was characteristic of Frankie Carle, a genuinely modest gentleman. He didn't have too much to say about himself during his two-night stand at Pacific Square here. But he was excited about the future of a singer named Larry White.

Two years ago Carle was playing at the Statler hotel in New York when he was approached by a husky, blond youth.

"Got a problem," he said.
"Got a few myself," replied Frankie. "What's yours?"

Scholarship Winner

"Well, I'm a singer—a tenor. I won a scholarship to Juilliard School of Music."

"Sounds fine."
"But I haven't any money, frankly. And what I'd like is, if you'd listen to me sing and tell me straight: is my voice worth anything? Let me know."

Chicagoan

So Frankie heard him sing and learned more about the lad, then 26 years old, a native of Chicago, of Norwegian descent. An infantryman, he had been a prisoner of the Germans for a part of World War II.

One day the Nazis heard him singing at work. Then they forced him to learn German songs and sing to them. With a gun poked in his back, he sang as long as 10 hours at a stretch.

He was fearful his voice would be destroyed, but the constant pressure apparently brought strength to his vocal cords. When the Nazis started retreating, they left White with the other captives to be picked up by the U. S. forces.

Possible Greatness

"Here was a voice that could be great," recalled Frankie. "There were rough spots when I heard him, but the basic quality was there. He sang Italian songs and I thought—honestly—of Caruso. When he sang Irish ballads, I couldn't help but be reminded of John McCormack. I was amazed." Carle financed the singer's stay at Juilliard—with no strings at-

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tached. By last August, both White and Carle figured the time had come for the unveiling. Larry sang one song at Atlantic City. Then he sang at several navy and marine bases around San Diego, and at Pacific Square. At the Square he sang *Where or When*. He followed with *Be My Love* and—for the moment—Lanza was quite forgotten. The response was electrifying, and—to Carle—very gratifying.

Those who heard White in San Diego and listened carefully have every reason to believe he will hit big, awfully big. At least the potentiality is there. He's six feet, four inches tall, handsome without being overly good looking, and he has an easy presence. His voice is first rate.

Sees Bright Future

Although Carle foresees a brilliant future for the young singer, he doesn't plan to keep him with the band for long. In fact, White will not be a band singer, but employed only on special presentations, with the men who double flute or French horn put into action.

"We'll showcase him," said Carle. "Then he can take whatever comes along—opera, musicals, movies, television. It'll be entirely up to Larry."

What's the Angle

The music business not being known for altruism, the wise ones may wonder: sounds fishy; so what's the angle; what's Frankie Carle getting out of it?

That was the question, phrased with more delicacy, put to Frankie. And this was his answer:

"When I was a kid playing piano around my home town of Providence, R. I., a leader named Mal Hallett helped me an awful lot. And later Horace Heidt gave me a big break. I appreciated everything Mal and Horace did for me. Now I want to help Larry along the same way. It's as simple as that."

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